AUGUST 1966 50¢
MODERN
MONSTERS
cats,
cats, cats!
THE COSMIC
CLIFFHANGERS
THE WASP WOMAN
BYRD

this issue!!

THE MOST SHOCKING SUSPENSE THRILLER OF THE YEAR!
THE SHADOW OF THE CAT
A B.H.P. FILM · A UNIVERSAL-INTERNATIONAL RELEASE

THE MUMMY
ITS EVIL LOOK BRINGS MADNESS!
ITS EVIL SPELL ENSLAVES!
ITS EVIL TOUCH KILLS!
KILLS!
KILLS!
ALL NEW! IN TERRIFYING TECHNICOLOR®
STARRING
PETER CUSHING · CHRISTOPHER LEE · YVONNE FURNEAUX
DIRECTED BY TERENCE FISHER · SCREENPLAY BY JIMMY SANGSTER · PRODUCED BY MICHAEL CARRERAS · ASSOCIATE PRODUCER ANTHONY NELSON-KEYS
A HAMMER FILM PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE

BIGGEST THING SINCE CREATION!
THE GIANT BEHEMOTH
200 ft. of living burning horror!
An ALLIED ARTISTS Picture

Publisher
Jim Matthews

Editor
Gunther Collins

Art Director
Tony Stuart

Contributing Artist
Larry Byrd

Copyright (c) 1966
Prestige Publications

PHOTO CREDITS AND ACKNOWLEDGMENTS:
We sincerely thank; American International Pictures, Allied Artists Pictures, Astor Pictures, Columbia Pictures, Film Classics, Inc., George Stevens Prods., Realart Pictures, Republic Pictures Corp., Screen Gems, Twentieth Century Fox, United Artists Corp., Universal Pictures, and Warner Bros. Pictures.

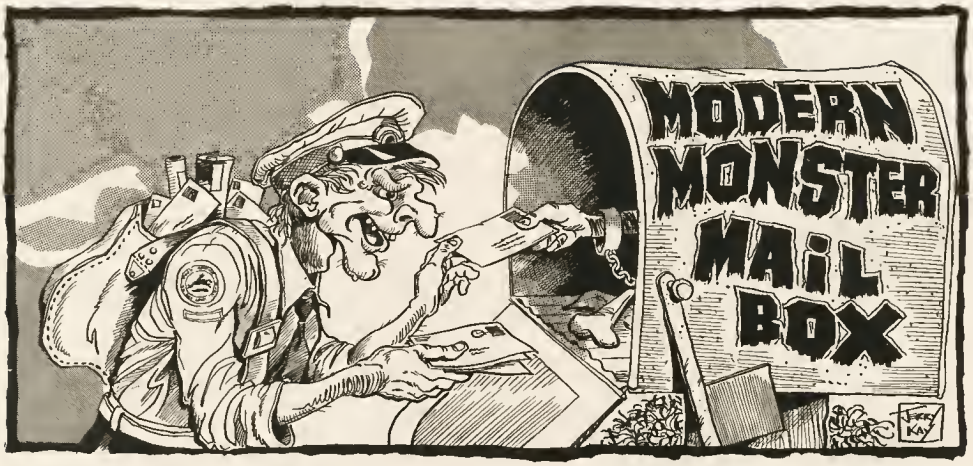
MODERN MONSTERS magazine is published bi-monthly by Prestige Publications, Playboy Bldg., Los Angeles, 69, California. Single copy 50¢ (in U.S.A. — $3.00 per year) outside U.S.A. $4.50. Manuscripts, photos and cartoons submitted will be returned if postage is included. This refers to unpublished material. No picture, article, story or item from this magazine may be reprinted without written permission from MODERN MONSTERS magazine.

AUGUST 1966

COLLECTORS COPY

NO. 3

THE MODERN MONSTER MAILBOX ..... Pg. 4
THE SHADOW KNOWS ..... Pg. 5
EDITORS PHILOSOPHY ..... Pg. 6
77 SUNSET SHRIEK ..... Pg. 7
M. M. INFORMATION PAGE ..... Pg. 8
THE HOUSE OF USHER ..... Pg. 9
THE WASP WOMAN ..... Pg. 12
COUNT MACABRE ..... Pg. 15
UNSUNG HEROES AND HENCHMEN ..... Pg. 16
M. M. INTERVIEWS EDGAR ULMER ..... Pg. 18
THE COSMIC CLIFFHANGERS ..... Pg. 20
THE GIANT BEHEMOTH ..... Pg. 26
CATS, CATS, CATS ..... Pg. 30
THE MUMMY STORY ..... Pg. 34
CENTER FRAMING POSTER ..... Pg. 44
HORROR, THE PROPER BALANCE ..... Pg. 47
MONSTERMAN, FOR ALL OCCASIONS ..... Pg. 50
RETURN OF CAPTAIN MARVEL ..... Pg. 58
SHOCK THEATRE ..... Pg. 68
ONE MILLION B. C. ..... Pg. 70
THE HOUSE ..... Pg. 76



Editor Collins,

Your second issue was great! All articles were excellent, the best being MEMORIES OF TOMORROW. Here, on the East Coast, FLASH GORDON is currently a weekly show.

I was really surprised when I saw page 47. There, covering the entire page, were my drawings. This was quite an accomplishment for me. I have been an amateur artist and writer for some time, and the only thanks I ever received was a letter saying my work was good but . . . As for my familiarity with horror films, in the last five years I've seen 400. I try to analyze each one, and keep a record of comments for future comparisons. In closing, I would just like to say thanks for giving me the honor of appearing in your magazine.

Sincerely,
Ed Naha

Dear Ed,

Keep up the good work. We enjoyed reproducing your artwork, and felt it showed great promise. We also felt that the best way to prove our feelings was not to write you a letter with the "But" clause, but to put up or shut up. We chose to put up, and thanks again.

ED.

Dear Wonderful Editor,

I have in my possession, both of your fabulous MODERN MONSTER magazines. Your magazines are well put together, and do not have the sickening puns under the photos as the other monster magazines I buy. But from now on, it will be only me and MODERN MONSTER. It has superb covers and the poster of HORROR OF DRACULA and photo of KING KONG were just what I wanted to see in a monster magazine. And in magnificent color yet!

The idea of having BATMAN and JAMES BOND was good too. They are the things that are popular and people want to read them. The other magazines I USED to buy said that there were no photos left to print. But I noticed that your pictures are different from my X-Mag.

The WOLFMAN is my favorite monster. He was hardly shown in the other mag, but I am glad to see you donated SIX full pages of glorious WOLFMAN pix. Not only do you print what the people want, but do it in such a way that it makes you feel you are really getting something out of the money you spend on a monster magazine. You dedicate yourself to the magazine and make it "monsteriffic".

I can only wish you and your MODERN MONSTER magazine the best of luck, and you can be sure I will buy every issue that comes to my local newsstand.

Your fan forever . . .
Rudy Hardwick

Dear Rudy,

As you may have figured, we try as hard as possible to please as many of you fans as we can. It's letters like yours that help us along, what sometimes becomes a rough road. Many thanks.

ED.

DEAR EDITOR,

I'm a girl that loves horror movies and I enjoy your book of MODERN MONSTERS. I think if you put a few more color pictures in the book it would be better. I myself draw monster's faces in my spare time. If you think you would like to see a few of my sketches I would be happy to send them to you. I would like to learn more about you and your monsters, so I will keep in touch.

Yours truly
June Gordon

Dear June,

We would very much like to see some of your sketches, and if we liked them, with your permission, might even print a few. As time goes on we may add some more color to our magazine. Many of you fans have asked that, and we are seriously thinking about it. I hope you will continue to enjoy our publication, as we do try awfully hard.

ED.

FANZINES

We have received many letters telling us about Fanzine publications and also about fan clubs. So you secretaries for the clubs send us your news and meeting dates. We will print as much as we can. Also for fanzines we will print a one column, one inch ad for you on a special page, for the sum of $5.00 per issue. The magazines that we have heard of are:

"Gore Creatures" published in Baltimore, Md.

SEND YOUR LETTERS TO:
Prestige Publications
P.O. Box 69722
Los Angeles 69, Calif.

Dee Shadow Knowz

Who knows what ghoulish gossip lurks in the depths of Monsterdom?

. . . THE SHADOW KNOWS!

The Shadow knows many things. He knows the people behind-the-scenes in Filmland and what they are doing. He knows the up-to-the-minute details on Boris Karloff, Lon Chaney Jr., Vincent Price and many others. He always knows what they are doing and what they plan to do. His eyes and ears are always open . . . constantly collecting wonderful news items, gossip, and other assorted tidbits exclusively for MODERN MONSTER magazine.

What's new in Monsterdom — in Hollywood and around the world? Read on!

THE SHADOW KNOWS that both "The Munsters" and "The Addams Family" have been cancelled by their networks and won't return for the Fall season. Poor ratings prompted ABC to kill their spooky Friday night show . . . but CBS couldn't honestly say they had the same problem with "The Munsters." The ratings really weren't that bad, and they were reasonably confident that the show could last at least one more season. The real problem was Yvonne DeCarlo and Fred Gwynne. Both were unhappy with the scripts — not to mention the dislike they harbored for each other.

"I finally told our producer," said Yvonne, "I'll do no more Munster shows after this season. The parts I'm getting are not good enough to warrant the effort.

"I've always been a star and I'm just not made to get up in the morning and go to the studio and only have lines like 'Good Morning' and 'Good night'."

Yvonne says she'd either like to do a television western or the kind of feature films Bette Davis and Olivia deHavilland have been doing lately.

Fred Gwynne, meanwhile, is glad it's all over. "Universal is thinking of pairing me up with Tim Conway, and making a batch of Abbott & Costello type films. Maybe even a tv series. But Tim & I won't know for sure for at least another 3 months."

* * *

International film festivals usually don't make a practice of featuring many horror flicks; there just aren't that many which warrant any attention. But the tables were turned recently at the Mar del Plata Film Festival in Argentina, when close to 12 macabre type flicks were screened for all of the attending film folk.

THE LOVED ONE with its shocking funerary spoofing drew a few shudders from the more conservative delegates. Other celluloid terrors included Mexico's VULTURES ARE MOURNING with its generous corpse and coffin display; Britain's GYPSY GIRL with its cemetery sequences; Hungary's top-notch HORROR, and several others. Roman Polanski's REPULSION drew the greatest acclaim for its editing, direction and camera work.

* * *

Vincent Price made a stop-over in London while returning home from Rome, where he filmed DR. GOLDFOOT & THE LOVE BOMB.

While in London, he visited one of the city's finest art galleries, never dreaming that such refined surroundings would be the scene of an embarrassing incident. Price is an art collector and modestly admits that he's an expert in the field. Along with a group of tourists, he took a guided tour during which the guide went into a long spiel before each piece of art. Price interrupted loudly, explaining that several of the guide's explanations were incorrect. The guide just cut Price short and went back to the prepared talk he delivers five times a day.

Vincent interrupted again, but this time the guide told him that he was wrong. Vincent retorted that the guide didn't know what he was talking about. With that, the guide snapped his fingers and two guards seized the film star. But just as they were about to shove him out the door, they realized who he was and apologized. Quite embarrassed by the treatment he got, Vincent decided not to rejoin the tour. Straightening his jacket and adjusting his tie, Vincent left the museum mumbling something about a law suit.

* * *

John Carradine's son, David, who currently co-stars with Christopher Plummer in "The Royal Hunt of the Sun" on Broadway, says he's been offered a long-term contract by Paramount. Carradine tells friends he'll take it, provided they agree to a $10,000 hike in payment. "I'm doing too well on Broadway to accept a contract like Paramount offered me," he said. "Unless they agree to more money, it won't be worth it."

* * *

Basil Rathbone has been touring college campuses in recent months, giving his one-man show, "In and Out of Character," in which he portrays several of his favorite characters.

Although it's been 16 years since Rathbone last portrayed Sherlock Holmes, he confesses that people still identify him with the part.

"Whenever I turn up on shows like 'Celebrity Game' and 'Burke's Law,' suspicion sets in. Am I hot on some villain's trail? Could Carl Reiner or Gene Barry be Dr. Moriarty incognito? Is skullduggery afoot? These questions seem to pop-up in viewers' minds as soon as they see me. Like the late Bela Lugosi and his character Dracula, I can't ever seem to escape the shadow of Sherlock Holmes. I guess I'm permanently linked to the part."

Rathbone's allegiance to the fictional sleuth dates back to 1939 when, after a long Hollywood career in suavely menacing roles, he was cast in THE HOUND OF THE BASKERVILLES.

"The hound, you may recall, was a huge mastiff of supposedly supernatural origin who terrorized the moors," Rathbone said. "Five different dogs played the role. Whichever one looked meanest and hungriest at a given time was assigned to that day's shooting.

editors' philosophy

How many times have you cringed at a film that may have started out as a fine production, or at least an ambitious attempt? How many films have left you disappointed in the final reckoning? How many times have you felt cheated? The answers to the above questions are probably "more times than not". Why then does this happen, and unfortunately, so many times in the world of Horror and fantasy films? The answer is so simple, it's frightening. The world of the supernatural is not an easy world to bring to life on the screen. Many legends, and tales passed on through the ages, or born in the atom age border dangerously on the absurd. Anything that's out of the norm is tricky. To insure a fright film that "grabs" an audience, there must be a perfect combination of a select few elements present at its birth. Here then are the necessary ingredients, without which films die before your eyes.

THE STORY

The most essential element is, obviously, the story and script. There's not a heck of a lot you can do without it, and if it's bad, you already have three strikes against you. If the story is originally from a novel, there must be an adaptation; in many cases this is harder to accomplish than an original, since what sometimes reads well in novel form, comes up like "corn" on the screen. Some of the greatest classics of all time would have ended up colossal failures on the screen had not the screen writer been clever enough to rearrange some of the dialogue. Best two cases in point for our particular fancies would naturally be DRACULA and FRANKENSTEIN.

The next problem that faces a writer is the believability of his story. This of course does not apply to adaptations of old proven novels, but rather of original works for the screen. The writer must first decide whether he is telling a story that his audience will say "could happen", or a way out fantasy that he almost declares "could never happen". The biggest goof here is obvious. A story that starts out with elements of possibilities in it, but then goes haywire into the impossible and then finally into the ridiculous. As soon as a script goes crazy, so too does the picture. Naturally imitations are the greatest obvious points of fault in screen presentations, and the writers who attempt to capitalize on what was a successful idea, usually end up with a nightmare.

Probably the most successful "giant insect" picture to date is THEM, from Warner Bros. Can you count the amount of "giant insect" pictures that emerged from THEM? They included enlarged PRAYING MANTIS, CATAPILLARS, LOCUSTS, GRASSHOPPERS, BEATLES, TERMITES, ROACHES etc. etc. It is unbelievable the amount of giant insects that all wanted to take over the world. It's more than unbelievable, it's s t u p i d! The thought that went into THEM was a careful one. Ants, as was the case, are fighters, builders, and essentially carnivorous. It would make sense that if they could have been blown up to giant size, they would pose a threat to mankind. As far as ROACHES, BEDBUGS and such . . . forget it. The same imitations were born from WAR OF THE WORLDS, THE BEAST FROM TWENTY THOUSAND FATHOMS, and DESTINATION MOON, none of them ever even approached the effect of the three mentioned, but they were made.

The main problem then becomes the sincere originality and "cleverness" of the script. Once it has reached this stage it is then turned over to the second most important element in a successful production.

THE DIRECTOR

Many times called the "interpretor", the director is the go-between the writer and the actors. It is his thoughts about the script that finally end up coming through. He sees the story in one way . . . his. No one on the set is permitted to give their opinions, since his version is the only version that will be done. He is BOSS! Without the director in a picture with 30 actors, you would have 30 different stories. He is the puppeteer, and the players, the puppets. In many low-budget pictures, the director fights constant battles between art and money. He then must, somehow, make up the lack of money with an increased ingenuity factor. The director on a high-budget picture faces the temperament of some of the more important stars of this day. Many times he will have to take a script and change it to suit a "name" star, and since the producer or producers are investing the money in the "star" they are on his side. Many directors have been replaced on a picture because the leading man, or leading lady didn't approve of their method of operations. "MUTINY ON THE BOUNTY" saw the dismissal of one of the world's greatest directors, Sir Carol Reed, on the suggestion of the picture's star Marlon (mister nice guy) Brando. After seeing the picture, I think the producers should have reversed their action. Mr. Brando is a fine actor, probably one of the best this industry has ever seen, but unfortunately he has begun to believe his own publicity.

The director must, in taking complete command, also assume much of the responsibility of the final outcome. Any picture that "stands still", by that I mean the performers are delivering long dialogue speeches leaning on a fireplace or some such, and the action slows down to a sleep walk, the director is directly to blame. If the scenes lack "punch" it is the fault of the director. Mr. Tod Browning, one director of almost legendary fame, could make the walls "say something" if he desired. Browning's films always moved . . . steadily . . . constantly. Certain directors make things move even if characters are standing still, by making the shots interesting. Shooting through glasses of water, around the

limbs of trees, or from odd angles help keep the audiences' attention. Directors the like of Edgar Ulmer for instance in his BLACK CAT with Karloff and Lugosi, painted such pictures of impending doom with his lighting of the sets, and his weird angles on the characters, that it is almost safe to say that THE BLACK CAT would have been a success even if the two actors had been Guy Kibbee and Pat O'Brien, two of the most un-sinister players of our time. Mr. Ulmer is a "picture painter". Each shot, each scene is so alive with mood that even the slowest dialogue races through you. James Whale, the director of the original Frankenstein, had still another approach. Where Browning played on human gimmicks, and Ulmer on mood, Whale hit for sudden action. In the middle of a peaceful scene suddenly a building would collapse, and you were aware of this. You were constantly on the edge of your seat knowing that any minute the quiet would turn into the storm . . . and it did. Naturally Europe has turned out some of the finest directors as of late, because of the trend toward the deep emotional problem of the individual in modern screenplays. Somehow or other, the European tends to get more "artsy", and turn out in most cases, not all but most, a more sensitive motion picture.

The first reason that comes to my mind is the obvious. It costs less to produce a movie in Europe than it does in the United States. The producer that is worried about his money, forces the director into a schedule that does not allow him to experiment with moods, characters, and situations. The price factor has in many situations meant the difference between a good and bad movie. The international language . . . greed. From the story to the director, and on him the producer stakes his "life".

THE PERFORMER

If the writer is the fuse, and the director, the match, then the performer would be the TNT or the DUD. Most stories eventually rise or fall with the cast of a picture. The greatest writers and directors in the world can't make something come from nothing. There is little that can be said for or against the actors and actresses other than if they're good, competent, and professional in attitude and style, a picture has a lot better chance of being a winner than if they're not. Many scripts and directorial jobs have been saved by the cleverness and flexibility of an actor, many have been destroyed by the lifelessness of same. To discuss at length the problems that face actors would take, in itself, a complete volumn. They are the voice of the writer, and the mood of the director, and are, in every sense the creator's link to the people.

THE EDITOR & THE CAMERAMAN

Many times the cameraman who manages to have good chemistry with the director will be in part responsible for a successful picture.

A good man behind the camera can be a vital aid to a director, and one who has little or no imagination can be a heavy anchor. Cinematographers like Floyd Crosby have, without question, helped directors like Roger Corman achieve the fame that he has. Cameramen with creative ability the like of Stanley Cortez, and James Wong Howe have, in certain instances, MADE the picture something to see. Cameramen or Cinematographers, as you prefer, are here to stay, and hard to find.

The editor, is the last person to get the film before the threatres. The hatchet man to some, the savior to others. Working with the director in the cutting of the film, the editor can make or break everyone else's efforts. With one cut he can destroy an entire mood. He can erase newcomers possible chances; end old timers dreams of a comeback, make a star out of an unknown, or an unknown out of a star. He is the surgeon correcting the ailment. His knife is sharp, sometimes he cures, sometimes he destroys . . . He can't do the impossible, but he can come close. Some of the most important pictures in Hollywood's history, in the history of the world for that matter have been important because the man with the knife knew what he was doing. Long live the judges . . . the executioners . . . the jurymen . . . Long live the editors.

Writer, director, star, cameraman, and editor . . . the unbeatable combination. Miss one of these precious elements, and a motion picture is on the borderline for failure. Collect the right combination, and an Oscar is only the beginning.

How important is advertising to a motion picture? Why is so much of it mis-leading? What goes on in the minds of the promoters who push a film they themselves have not even seen? Why are some good films given a bad campaign, and some bad ones a good campaign. See you next issue!

77 SUNSET SHRIEK

. . . . . DATELINE . . . . .
HOLLYWOOD . . . JUNE 1966

For those of you who constantly request info on "The Shape of Things To Come", we are including this NEWS BULLETIN from "glitter city" to be a regular feature of MODERN MONSTERS. We hope this new feature will somewhat satisfy those of you who have asked for it.

DATELINE . . . . .
THRU SPACE AND TIME . . .

NBC'S STAR TREK is one of the new shows, a series set in a future year when spacemen travel from one universe to another, searching for new worlds of adventure. Then there's TIME TUNNEL which will zip us into the Fourth Dimension where unspeakable monsters roam. Early in September THE INVADERS come to Earth, assume human form and begin their week-by-week campaign to enslave mankind.

DATELINE . . . . .
NOSTALGIC HORROR . . .

The really big one is HOUSE OF WAX from Warner Bros. This hour long horror anthology series, in color, based on the Vincent Price 3D feature thriller of 1953. Unfortunately however, Vincent will not be hosting the show. Seems AIP has him hopping, and he doesn't have the time for a weekly TV stanza.

DATELINE . . . . .
TARZAN VS. THE GREEN HORNET . . .

That's the way it shapes up on Friday nights next TV season when NBC pits the ape man up against ABC'S gas man. That's right, both shows will be in the same time slot. Just another example of nerve-wracking network programming.

DATELINE . . . . .
UP, UP, AND AWAY . . . AGAIN . . .

Superman, and the costumed do-gooders from mighty Marvel Comics will all fight crime on Saturday mornings, but at different times. The SUPERMAN series will also feature SUPERBOY and SUPERGIRL, and the rest of the SUPERMAN family. The adventures of Stan Lees masked marvels include, THE INCREDIBLE HULK,

THOR, AMAZING SPIDERMAN, and CAPTAIN AMERICA.
DATELINE . . . . .
GLEEPERS, WE DID IT! . . .
Yes they did. BATMAN and ROBIN, played by Adam West and Burt Ward will continue their roles in fighting crime for another series.
DATELINE . . . . .
THE HORROR OF GORDON? . . .
Producer Alex Gordon called with the news that brother Richard has just completed filming a trio of terror tales over in Europe. THE PROJECTED MAN is Bryant Haliday of DEVIL DOLL and CURSE OF VOODOO fame. Ever popular Peter Cushing tries hard to get some sleep on THE NIGHT THE CREATURES CAME but with little luck. The third offering is NAKED EVIL, a venenous voodoo thriller based on the classic short story "OPI".
Back here in Hollywood, Alex is himself busy with a couple of chillers — TERROR FROM OUTER SPACE and MYSTERY OF THE GREEN FOG, which is a pretty wild title to say the least.
DATELINE . . . . .
LON CHANEY JR. . . .
Speaking of titles, Lon Chaney is in a lulu. It's called CURSE OF THE SCREAMING WEREWOLF, in screaming color, from American International. AIP has also strapped Francine York in an acceleration couch for her role in THE FIRST WOMAN IN SPACE.
DATELINE . . . . .
JOLLY OLD ENGLAND . . .
Christopher Lee once again dons the flowing black cape of DRACULA, PRINCE OF DARKNESS for Hammer Films. (a review of this film is forthcoming). Nearby, THE VAMPIRE KILLERS are stalking Susan Tate. THE GHOST OF ELISHA DOOM is also loose somewhere in London.
Meanwhile, back in Africa, Cash Flagg is leading an ill fated expedition to THE LAND OF THE LIVING MUMMY for producers George J. Morgan and Ray Dennis Steckler, while the producing team of Marion Gering and James Ellison announce a pair of science fiction frighties, PANIC AT 1075 and SEA BEAST, both to be shot in Japan.
DATELINE . . . . . FINALE' . . .
Prehistoric Planet WOMEN menace Wendal Corey and fellow space travelers . . . James Bond returns in CASINO ROYALE, and Matt Helm faces murder in MURDERER'S ROW for Columbia . . . Ray Bradbury's FAHRENHEIT 451 goes before the cameras in England . . . Carolyn Brandt meets DIABOLICAL DR. VOODOO . . . THE WITCH ON A BROOM gets chased by Jeffrey Hunter . . . DR. STRANGELOVE's producer-director Stanley Kubrick moves to MGM to lens 2001, a space ODYSSEY . . . and Mr. B.I.G., Bert I. Gordon, follows up PICTURE MOMMY DEAD with THE HORRORS OF DR. FREAK on the Paramount lot.
Until Next time—
"Pleasant Viewing" . . .ed.

Q&A

QUESTION:
As a boy I can remember seeing a picture called UNKNOWN ISLAND, and I can also remember almost going blind with the weird color in it. I can remember only green . . . green and more green. What sort of color was that . . . or was it me . . . ?
R.M.
Davenport, Iowa
ANSWER:
It wasn't you. The name of the process was CINECOLOR. During and after the war it was difficult to obtain the Technicolor stock for every picture made in color, so producers resorted to a less expensive process. Actually Cinecolor in it's first releases was quite a good second. The base of the film did, however, favor greens and browns. It was very sensitive to green, so . . . hence your mystery is solved. I know exactly what you went through. There were moments where Richard Denning and Phillip Reed both had green hair, and Barton Maclane blew green smoke from his cigarette. That's show-biz.
QUESTION:
Having lived with monsters in a matter of speaking for so many years, Mister Collins, you must be a strangely fascinating person. In fact, if you'll pardon the directness, my sister and I have figured with all the information you have on the supernatural buried in your head, you must actually be sort of frightening!
N.S.
New York City, N.Y.
ANSWER:
My agent thinks so.
QUESTION:
My friend Ronny and I are both avid readers of your magazine, and appreciate the fact that you deal with our favorite subject, seriously and intelligently. Further you have been honest in your evaluations of movies, which then brings me to my question. I say, that the part of the FRANKENSTEIN MONSTER was originally given to Bela Lugosi, and he turned it down. My friend insists that I am wrong, and says that Universal Pictures had Lugosi in mind, but never carried through with their plans. I know I'm right, but will you please explain it to him. I would be very grateful.
GM
Sacremento, Calif.
ANSWER:
You are right. The part of FRANKENSTEIN'S MONSTER was given to Bela Lugosi. The make-up was applied, and resembled very much the physical characteristic of THE GOLEM, an earlier horror film. Mister Lugosi refused to wear the heavy make-up, and Universal threatened to "black-list" him in the business. He then discovered BORIS KARLOFF and brought him to the attention of the big boys. The rest is history, and Bela Lugosi actually created his biggest competitor on his own.
QUESTION:
Of the three PHANTOM OF THE OPERA's, which do you personally feel was the best?
M.W.
Chicago, Ill.
ANSWER:
A difficult question to answer for many reasons. The first LON CHANEY version had horror and pathos, but of course lacked the emotional drama of color and sound. Mr. Chaney's portrayal shall without question, remain a classic through the annals of time, but for myself, I leaned toward CLAUDE RAINES. The production quality was superior, the haunting music score magnificant, and Mr. Raines portrayal one of complete human compassion. We need not mention the third, since the fine acting ability of Mr. Herbert Lom was lost in a feeble attempt by the films' producers.
QUESTION:
This may sound silly, but our club has had some disagreement over the fact that Lon Chaney, Jr's name isn't Lon Chaney, Jr. What else could it be?
ANSWER:
Lon Chaney, Jr.'s real birth name was Creighton Chaney.

The Classics Live Again

MYSTERY... TERROR... SUSPENSE!
that out-shocks DRACULA and FRANKENSTEIN!
He had buried her alive in the tomb... and now she haunts him with a shrieking madness!
AMERICAN INTERNATIONAL presents
THE UNGODLY...THE EVIL
EDGAR ALLAN POE'S
House of Usher
in CINEMASCOPE and COLOR
starring VINCENT PRICE
MARK DAMON · MYRNA FAHEY with HARRY ELLERBE · Executive Producer JAMES H. NICHOLSON
Produced and Directed by ROGER CORMAN · Screenplay by RICHARD MATHESON · Music by LES BAXTER

THE CLASSICS LIVE AGAIN

Although this section is primarily interested in films of at least 20 years vintage, we have, by popular demand, made this one exception. In our attempts to give credit where credit is due, we try to be fair. I think, without the slightest hesitation, we are correct in assuming the following motion picture as being in the classic style, and without question one of the really great works in this field. It is my personal belief that this film will rank with the tops 20, 40, and 60 years to come. I therefore have nominated for this months CLASSIC . . .

"HOUSE OF USHER"
Starring Vincent Price
Mark Damon
Myrna Fahey
An American International Picture in CinemaScope and Color

I sincerely hope you will agree with my choice.

Editor

Philip Winthrop (MARK DAMON) arrives unannounced at the House of Usher to see his fiancee', Madeline (MYRNA FAHEY). The atmosphere surrounding the house is one of bleakness, fear and sorrow; and, to say the least, eerie. That night, at dinner, Roderick, (VINCENT PRICE), last male in the long line of Ushers, makes Philip's arrival on the scene, obviously unwelcomed.

Philip, who has definite plans to

Mark Damon
HOUSE OF USHER

marry Madeline, is violently opposed by her brother who says Madeline is dying, and that they both suffer from the strange madness of the Usher family which he is determined shall die with them. Roderick has, through the years, become obsessed with this theory, and it becomes apparent that only an act of God can desuade him. Philip is aware of the weird crackling noises each time the house shudders. Bristol (HARRY ELLERBE), the butler, explains it away as a fissure that has been in the walls of the House for years.

During the next few days of his unwelcomed visit, mysterious attempts on his life make Philip tremendously apprehensive to the entire idea. One night, Madeline takes him to the family crypt, below the House, and while there a coffin mysteriously crashes to the floor missing Philip by inches. Madeline faints and is carried to her room. Later, Philip finds her lying, fully dressed, across the bed. Her face is white, and there is no sign of life coming from her young body.

Apparently dead, she is placed in her coffin and moved to the chapel where Roderick insists on immediate burial.

The next morning Philip learns from Bristol that Madeline was subject to Cataleptic fits, and instantly realizes that she was buried alive!!!! He confronts Roderick with the truth, and Roderick accepts the truth but says he has done it for love of his sister and the compelling need to prevent the tainted Usher blood from spreading to other generations. He assures Philip that Madeline is now dead, that he had heard her moving about, and had indeed heard her last breaths of life ebbing from the tomb. His madness has convinced him that this was the only way.

THE HOUSE OF USHER was produced and directed by Roger Corman, and remains to this date one of the young talents greatest efforts. The screenplay, written by Richard Matheson, captured the complete horror the original story by the genius of all Horror, Edgar Allan Poe, had intended. The cinematography by Floyd Crosby added to the masterpiece that touch that only a fine cameraman can add. With a film as impressive as HOUSE OF USHER, it is hard to say just where the credits end, since all the men and women whose fine talents were incorporated into this effort played a vital part in its obvious success.

That perfect mixture of talents we spoke of elsewhere in this issue are clearly apparent in this production. The HOUSE OF USHER is one outstanding example of why Horror and fantasy are really here to stay.

(Next Month THE CLASSICS LIVE AGAIN will proudly present a *surprise you've all been asking for!!*)

Harry Elerbe, Mark Damon, and Myrna Fahey
HOUSE OF USHER

Mark Damon
HOUSE OF USHER

THE WASP WOMAN

THE WASP WOMAN

If any of Betty Crocker's dinner guests were to develop ptomaine poisoning as a result of the meal she served, it goes without saying the unfortunate incident would receive such notice that she and her food company would go right out of business. Betty Crocker is, after all, the image of Good Cooking.

And if "DEAR ABBY" was revealed to actually be a dope peddler or something far worse, well public furor would rise to the point newspapers would be forced to drop her advice columns.

Such a public unveiling would completely destroy her image, as well as her career.

This is exactly the sort of unwelcomed situation that faces JANICE STARLIN in the Filmgroup fright film.

THE WASP WOMAN, starring seductive Susan Cabot, produced and directed by Roger Corman, a Poe's best friend.

Janice is the famous owner of a glamorous cosmetic firm that is doing great business all over the world. She is, in fact, the personification of her products, the Betty Crocker of her domain. But she has a problem — her fading beauty. This is not only harming her personal life but also causing loss of prestige for her business. She realizes she must do something about it. But what?

One day, while mulling over the predicament in her plush office, Janice receives a letter from a Dr. Zinthrop (Michael Marks), a scientist who claims he has developed a new medical cosmetic from the enzymes of wasps that will return aging skin to youthful beauty.

Seeing this as the solution to all her problems, Janice immediately makes an appointment to see him.

Dr. Zinthrop reveals himself to be a rather misguided, pseudo-scientist. This seems obvious to those of us in the audience. But Janice takes him seriously. She does have her problems, don't forget. So she becomes easy prey for him.

With him Zinthrop brings a compact-ful of his new cosmetic discovery. Janice agrees to test it.

Not realizing she is playing with desperate measures, Janice unwittingly begins the fatal treatments. Despite the objections of her advertising executive, Bill (Fred Eisley) and her secretary, Mary (Barboura Morris), who believe the farther away Janice stays from Zinthrop, the better off she will be. But Janice refuses to listen to them.

At first Zinthrop's new cosmetic seems to be a total success. Wrinkles

THE WASP WOMAN

THE WASP WOMAN

THE WASP WOMAN

and lines that previously plagued Janice's face, disappear miraculously. Once again she is the personification of womanly beauty. But beneath the surface, strange and horrendous forces are at work.

Some few days after her first treatment, Janice's personality begins to change. Bill and Mary can't help but be aware of her steadily increasing nastiness, her angry impatience with those around her. They feel this is a result of Zinthrop's cosmetic. But she still refuses to stop the treatments.

Slowly but certainly, the wasp enzymes in the pseudo scientist's discovery take their toll on Janice, as all the avarice and lecherous nature of the queen wasp asserts itself in her. But worse is yet to come!

One dark, foreboding night, as she works late in her office, Janice is seized in an uncontrollable and violent fit she can't cope with — as she begins a Jekyll-Hyde transformation into a creature so hideous she almost cracks under the strain!

Janice metamorphesizes into THE WASP WOMAN — a female horror with the head of a wasp, whose hands are now deadly pincers!

Completely under the influence of a queen wasp, Janice's preying instinct leads her out into the night shrouded city, seeking victims. One by one by one they fall screaming beneath the guillotine-like sharpness of her pincers as she incites an unholy reign of terror.

In her grotesque guise she returns to her office where Mary and Bill have returned for some late night work. They gasp in horror at the sight of what Janice has become. She buzzes towards them, closing in for the kill — but Bill valiantly saves the day as well as Mary from the attack of The Wasp Woman, who flees.

Bill and Mary follow The Wasp Woman to Zinthrop's laboratory where WW destroys the doctor, her creator. During the melee, a chemical fire breaks out in the lab and though Bill and Mary try to save the fiendish female, they fail.

They stand by helplessly as Zinthrop's home goes up in a blaze of flame, as they hear the moanful wailing, the death cries of Janice Starling, The Wasp Woman . . .

THE WASP WOMAN was released in 1959. Recently the Helene Rubenstein company brought out on the market a new cosmetic made from the enzymes of bees that when applied makes wrinkles and facial lines disappear. Woe unto mankind if someone like Dr. Zinthrop was the one who developed this new cosmetic! ●

Count Macabre shows his audience the PRENTICE ENTERPRISE, MONSTER CALENDAR and POSTER.

Count Macabre whose program airs on WBRZ TV Channel 2 Baton Rouge, Louisiana, talks with David McCallum one of MGM's men from U.N.C.L.E.

THE UNSUNG HEROES & HENCHMEN

Throughout the history of the horror and fantasy film, certain names are always brought up, others always left out. The reason those few select stars, and they were, always seem to go unnoticed, is merely because they are taken for granted. It is safe to say, without them many a fine production would have missed a great deal.

DWIGHT FRYE

The little man with the supermaniacal laugh in DRACULA, the "raspy" voice in FRANKENSTEIN, and the sensitive affliction in THE VAMPIRE BAT. Here, without question, is one of the giants in the colorful history of the screen macabre. His talents appeared in dozens of early horror films, some of which would not have come off as great had he not been there. Where would DRACULA have been without MR. REYNFIELD, or FRANKENSTEIN without the sadistic, sick FRITZ? Dwight Frye, had the uncanny knack of being able to "play off" other people to the point that one look from him many times upstaged performers the like of Bela Lugosi, Colin Clive, Lionel Atwill, and indeed Boris Karloff. He was an actor's actor, and gave to every role, all he had. Seldom saluted, often overlooked, Dwight Frye the little man with a big talent.

DAVID MANNERS

Tennis anyone? The leading man who always stepped in between Karloff, Lugosi, and such, and the leading lady. The man of the hour. A better actor than given credit, and an essential part of many a favorite film. In many instances, without David Manners, Karloff and Lugosi would have had little to hold them back.

Manners, easy to work with, and a professional to the end, created one of the first "leading men" types. Tall, dark, and handsome, with a soft spoken tone to his voice, strong and able to protect even the fairest of damsels. He stood up against DRACULA, THE MUMMY, and several other arch fiends, and came out "okay" . . . so did Universal Pictures. The roles he played were not those to lend him any material to work with. Had he had some finer parts, more challenging portrayals, perhaps he would have been better known and appreciated. A good actor, turning in a good job. David Manners, the unsung hero "on the white horse".

LIONEL ATWILL

"The most feared man in the movies", a collegue of his once remarked of Lionel Atwill. The face and voice of a true madman . . . Lionel Atwill shared billing with the greats in horror history, and indeed, to this day, is remembered as a villain's villain. With very few exceptions, you knew that by his presence something evil was about to happen, regardless of what things looked like in the beginning. He had a smile that could chill you to the bone. He had a brisk way of delivering a line that added to the coldness his features implied. He was an aristocrat from the word "go", and had a similiar far away look to Lugosi. The warmest look he ever put on was in SON OF FRANKENSTEIN, directed to little boy (DONNIE DONNAGUN), and that look was 23 degrees below zero.

A man who's personal life was filled with tragedy, much like the late LON CHANEY, SR., and who managed to portray that sadness in a cloud of bitterness that won him international fame in the 30's, 40's and 50's.

Lionel Atwill's life is the subject for a major story we are NOW preparing for a future issue, but for this brief tribute let us only say that the man and the actor were two separate individuals. He turned tears to hate, and brought hate and evil to the screen, keeping within him the tenderness that was his nature. A performer of the highest magnitude, and a credit to his profession, Lionel Atwill "THE CLOWN" with the menacing eyes.

MARIA OUSPENSKAYA

The youngest "old woman" in the movies. Born and raised in the Russian Theatre with her contemporaries Chekov and Stanislovsky, this little woman was best known and best remembered in our particular realm, as Meleva, the gypsy woman who constantly tried to aid Lawrence Talbot in his quest for help seeking to end the curse of the werewolf placed on him. Madam Maria Ouspenskaya, performed in many many pictures other than those of the horror school, pictures that indeed earned her fame and fortune (most of which she poured back into young actors and actresses she belived had talent). Remembered, yet not remembered. Known, but almost unknown to many. A tip of the editor's hat to one of the finest ladies the world will ever be permitted to know.

GEORGE ZUCCO

Possessing similiar qualities of Bela Lugosi, this older man of menace, appeared in countless films, just removed a shade from the background. His big eyes, when opened wide, as many times they were, could force you back a few steps. His loud and very very clear voice, in it's deep sound could make you take notice, and although his acting was a bit on the "Over" scale, he was never-theless, believable. Many weird situations were made more so by his pres-

ence. He ran the route from "walk-on" to "star", and in either case came through. George Zucco; that something extra in the way of atmosphere . . .

EDWARD VAN SLOAN

Everybody's favorite doctor. If you had a vampire, a werewolf, or a mummy to get rid of, you would have called on this sensitive, soft-spoken, "know-it-all". Somehow, with Edward Van Sloan on your side, you felt pretty secure against most anything. He always knew just what to do and when. Again without him, many a monster would have felt no real threat. Hardly considered an unknown, but often considered an un-heard-of, Van Sloan was, never-the-less, always there. Many fans of the 40's, and the 30's didn't know his name, but at his appearance on the scene, recognized him, and breathed a sign of relief feeling everything would soon be under control. He possessed a quiet sort of strength that set him aside from the other, most often paniced characters. He commanded respect both on and off the screen. Edward Van Sloan . . . the doctor most likely to succeed. ●

Lionel Atwill and Evelyn Ankers
MAN MADE MONSTER (ATOMIC MONSTER)

Edward Van Sloan
DRACULA

m.m. interviews EDGAR ULMER

Edgar G. Ulmer, now in his 42nd year in the business of directing motion pictures, remains hidden from the cameras, hidden from the preying eyes of the people. A professional's professional, Ulmer has established himself as a one man army in the production of a motion picture. He begins it, he follows the script carefully through its birth and childhood, and is there when it graduates into a finished screenplay, forever under his watchful eye. He is completely methodical in his abilities on the set, and insists on perfection whenever possible. He does not, has not, and never will, accept second best in anything. His finished products usually show this fact clearly and without question. He is a "picture painter". A director of moods, of characters, of human beings, not merely robots, and situations. His scenes live with the kind of life that stands apart from the norm. He is a man of many moods, sometimes brooding, sometimes jubilant. He is a worker, and as such, takes his job very seriously. Those who have spoken out against the man, have done so in jealousy. There is a very thin line between admiration and envy. Most often the two moods clash by his contemporaries. He has within him the two most important ingredients necessary for success in the entertainment business experience, and originality. He still can think young; be young and fresh in his approach, but has the precious element of time on his side. He has, in his 42 year history, directed over 125 pictures, both here and abroad. He speaks seven languages fluently, and communicates with fellow workers all over the world.

As well as searching out new ideas, he is always on the lookout for new talent, new people, new life for the industry, keeping that ever critical eye open for something special. He doesn't mince words, and criticizes sharply and to the point. His comments are valid and if one has the sense to listen, one can learn a lot from his like.

Austrian born Ulmer is now in the final pre-production stage of his latest film to be shot in Hollywood entitled BODY ON THE BEACH. A success in more ways than one, Edgar G. Ulmer, the "Rembrandt Of The Celluloid" . . . the master of mood.

M.M. Since the prime topic of our publication is Horror, science fiction and Fantasy, Mr. Ulmer, although knowing of your other triumphs naturally it becomes my job to more or less confine our conversations to films of this calibre, this type. I am familiar with your credits in this particular area, but for the benefit of our readers, would you spend a little time with me on reminiscing over films like THE BLACK CAT, for instance . . .

ULMER I would be delighted.

M.M. As long as I brought it up, you directed the BLACK CAT with Karloff and Lugosi, but as has evidently been your case in most of your pictures, you also fulfilled certain other tasks on that one, am I correct.

ULMER Well you know you are correct. Why else would you make such a statement? If it weren't true, there we'd both be, at the end of the interview . . .

He ran his hand through his greying hair, and opened his eyes wide, as if to suggest that my opening was not quite THAT intelligent.

M.M. Let's say that I'm just over anxious.

ULMER That has become, already clear to me. On the BLACK CAT, I designed the sets, that "way out" house, and if you want to really know, Mr. Karloff's wardrobe. At the time, as he still does today, Mr. Karloff kept insisting that he didn't want to make any more horror pictures . . . That he was tired of scaring people. As you know, he didn't quit; anyway the point I was aiming at was this . . . one of the things he found most exciting in the film was the wardrobe . . . his outfits in particular. He knew he would be playing "Karloff", but also felt in these duds, he could employ a sort of "out of this world" appearance. That, as you know, was exactly as he appeared. In preparing the script, which I also had a hand in, we had come up with some very interesting, very supernatural undertones that had to be cut from the original. Censorship in the thirties was even worse than now, and people couldn't take things like the character of Karen resembling the physcial characteristics of a cat. There were several other items of important interest to the story, that have been cut, and for me, let us say, how I feel, this has injured the story in many ways.

M.M. THE BLACK CAT is always a favorite of fans; I know this because of the amount of fan mail we get for it.

ULMER It is also a favorite of mine.

M.M. It is unfortunate that we have to limit our topic to horror Mr. Ulmer, since we here are very aware of the other fine films you have brought to the screen, but since we do may I ask you something?

ULMER That's why I am here.

M.M. Another favorite of the fans, but one less known is BLUE BEARD with John Carradine. I personally observed in that film, that Carradine's portrayal was extremely sensitive, and tender, with apologies to John, some of his other pictures were not.

ULMER That's a bit of a question in one sentence, but I think I can clear something up for you and your readers. We have, in the business, a term . . . we try to get the actors *off* the screen. To see someone on that white shade walking about performing useless pieces of business is the first step toward boredom in a film. John, as you know, is a fine actor. If we might use as a projection, that we try to get an actor to come 3 feet off the screen, we could then say that John comes 30 feet. It's not that he hasn't within him all the sensitivity necessary to play any role, it's that thanks to his Shakesperean t r a i n i n g, he is almost TOO STRONG for the screen.

When directing John, one must be mindful of the fact that one is handling dynamite. John, without half trying, can overpower a scene, and in doing so, appear "stagey" . . . unrealistic, which is the furthest from truth.

One must remind him to put the brakes on, less he chews up the sprocket holes on the film. He is a worker, and a professional from the word "go". As I have said, the tenderness is there, the compassion is there . . . it must be seen.

M.M. Well that cleared that up nicely. I know that you are now in the midst of casting and preparing a new undertaking. Would you care to fill us in on that . . . possibly any problems you might be running into . . .?

ULMER First of all, let me say that every picture has its problems. If I would ever come up against one that wouldn't, I would be genuinely worried. The only real problem I have run into is the cast, and unless you are prepared to sit here for 8 hours, I think we might best leave that alone.

M.M. Fair enough. I know this is a funny time to ask, but do you have any suggestions for young people . . . newcomers . . .

ULMER Only one. There is only one real way one can ever see his dream realized in this or in any other profession for that matter, and that is through hard work. Nothing really ever comes easy. Nothing is given to you. And, in our profession, there is NO substitute for talent. A beautiful girl, or a handsome boy may get into the gate, but only their ability and talent will keep them there. They must not be too proud to accept whatever jobs are offered them, however small, however insignificant. My first job was cutting out the masks to be placed on the lenses of cameras when, in the days of silent pictures we created moods, with cut-out images. For instance, in a love scene, the scene would be framed with a heart. I was the man who cut out the heart. Glamourous it wasn't, but work and a start it was. The problem with many of the young people, even then, but more-so now, is that they have already painted the star on their door, and can't face up to the cold facts of reality, that it is a long hard struggle, and with very few exceptions, real stars are not born in a day . . . or in a year for that matter. The one frightening part of the business is that there is never a guarantee . . . of anything! Before one thinks of entering into it, one most assuredly must possess patience, for without that element, they will join the ranks of that vast club we have out here known as the day-dreamers.

M.M. Mr. Ulmer, why do so many refer to you as the "loner??' You've worked with every major studio, and most independent producers at one time or another. That doesn't make sense.

ULMER "Loner" could only come from the fact that I have never been "married" to any one studio, or producer who could ever make me do something I felt I couldn't. I usually speak my mind, and in such cases I have either won the battle, been asked for my resignation, or quit. If I do not believe completely in a project, have complete faith in it and my co-workers on it, I can't do it. It's that simple. All the money in the world couldn't make me do something I didn't feel would come off well. That is not to say I haven't made mistakes, because, being human, naturally I have. The mistakes have come honestly, and they have not been because I haven't tried. I do not set out on a new venture that I believe is a mistake to begin with. Why certain projects have failed, is sometimes as big a mystery to me as to my co-workers. The public, after all, accepts or rejects you. On their moods, and likes and dislikes, you have no control.

M.M. Mister Ulmer, I can't thank you enough for granting us this interview, something I know you don't do as a rule. I have hundreds of questions I'd like to ask, but I realize it would fill a book.

ULMER Young man, it was my pleasure. ●

The Cosmic Cliff-hangers

Bela Lugosi
THE PHANTOM CREEP

DESTINATION MOON

When George Pal sent a manned spaceship to DESTINATION MOON in 1950, movie audiences the world over went into orbit over the idea of motion pictures dealing with space travel, a kind of film it seemed nobody had ever seen before.

In 1954, when Warner Bros pitted James Arness in a showdown with THEM, an army of giant ants, everyone thought the idea of Giant Things in films the most revolutionary idea since the invention of the Close-Up.

And when MGM landed moviegoers on THE FORBIDDEN PLANET in 1956 and introduced them to a *robot*, well, robots suddenly became *the* topic of the day, even more widely discussed than will Adlai Stevenson run again in that year's Presidential Election?

Audience reaction to these Brave New Films was so great in fact that Hollywood immediately began producing a whole new wave of science fiction motion pictures involving trips to other planets, Big Bad Beasts and mechanical men. But any of these screen elements were hardly "new" to that portion of the mass movie audience known as The Serial Fans.

Indeed, by the 'Fifties devotees of Continued Cinema were really quite used to seeing such things as film heroes zipping through outer space, huge hulking horrors stomping after scantily clad heroines, scientists creating creatures of tin. In fact the very first time a robot was ever seen on the screen *was* in a serial, produced more than a quarter of a century before Robby dehuted for MGM.

Movie serials, it seems, were always way out ahead of the rest of the motion picture field.

The chapterplay was THE MASTER MYSTERY, released in 1917, a silent serial starring master escape artist Harry Houdini. The mystifying Houdini played an inventor who assembled a mechanical man of steel, a robot. Before too long though the robot blew a circuit and went haywire, crashed out of Houdini's laboratory and clanked its way along city streets, menacing all. It took Houdini twelve chapters worth of time before he was at last able to destroy the metal man and end its reign of terror.

There were others besides the great Houdini who came to grips with robots in serials long before Robby became famous. In the 'Thirties, cowboy stars Gene Autry and Ray "Crash" Corrigan both battled fantastic robot creatures.

The owner of a ranch from which his musical radio show was daily broadcast, Gene discovered a cave on his spread that led him to a futuristic city at the center of the earth, the lost land of Murania, THE PHANTOM EMPIRE. There, he faced crushing death at the mechanical hands of robots who were being groomed to invade and conquer our surface world.

Crash Corrigan too discovered a lost world, THE UNDERSEA KINGDOM. At the bottom of the ocean he fought men of steel that

were created by a power mad scientist who, like the Queen of Muriana, was intent on becoming Ruler of Earth.

Even Dracula had a robot in serials.

Bela Lugosi was seen in Universal's THE PHANTOM CREEPS in 1937 as a renegade scientist who developed a giant sized metal menace, an indestructible killing machine which he sent out against colleagues of his who had previously had him discredited for his "wild" ideas about creating a race of super creatures.

There were other cliffhangers featuring robots.

In the 'Forties, Republic Pictures sent *The Copperhead,* a masked superhero, out to bring in a tin can terror and its maniac inventor, MYSTERIOUS DR. SATAN. Columbia Pictures got their hand in the robot race when they loosed the MONSTER AND THE APE, in which star Robert "Batman" Lowery had to face not only a mechanical monster but an ape named Thor as well. In 1953, Judd Holdren rocketed into action against THE ZOMBIES OF THE STRATOSPHERE, strange beings from another world who employed a robot to annihilate Earthlings.

Besides robots, there were other creatures towering over mortal man in serials years before James Arness encountered Things taller than even he out in the deserts of Arizona.

THE LOST CITY, released by Regal Pictures in 1935, claims the distinction of being not only the first serial to feature mammoth mutations but also a film so frightening that many theatre managers had to cancel out the picture after the first few chapters because irate parents were protesting that their children were having nightmares after seeing some of the episodes. Even FRANKENSTEIN and DRACULA never received quite such a reaction.

The serial starred Kane Richmond as a jungle explorer who leads an expedition into Darkest Africa where he and the safari come upon William "Stage" Boyd and his tribe of natives, who think him some kind of god. Boyd is a fanatical scientist hard at work on a unique serum extracted from jungle plants which when injected into the human blood system causes tremendous glandular growth. By the time Kane & Co. stumble upon his research headquarters deep in the jungle primeval, Boyd was already jabbed a number of natives with his serum-filled hypo and brought them up to skyscraper proportions.

But alas, the serum is not quite developed yet. While it does create giant beings, it also destroys their brain cells and turns them into mammoth zombies who want to destroy everything (and, with the exception of Boyd, everyone) in sight. It's up to Richmond and his safari-mates to

prevent Boyd from continuing with his mad doings, before the crazed mutations escape the jungles and find their way to the civilized parts of the world.

And speaking of Gigantic Things, who can ever forget the gargantuan *Gocko* that captured Flash Gordon in the caves beneath planet Mongo? For that matter, who can ever forget the Flash Gordon films themselves?

The trilogy of Flash Gordon serials are beyond doubt not only the greatest cliffhangers of all time but further, three of the finest, most exciting outer space adventure films ever to come out of Hollywood. There has never been anything since to equal them. This writer doubts there will ever be.

What actor today could possibly match the fearless heroics and derring-do of Buster Crabbe as Flash Gordon? What actress could so convincingly convey the innocent beauty and helplessness of Jean Rogers as Dale Arden? Who could be more dedicated a scientist than Frank Shannon as Dr. Zarkov, who could out-villain the most venomous villain in the history of motion pictures, Charles Middleton's Ming the Merciless? And what studio today could match the scope and majestic wonder that Universal offered?

Hollywood just *don't* make 'em like *that* anymore!

Fifteen years before George Pal sent his crew of spacemen blasting off Earth in a rocketship, Flash and his friends had already conquered space. First in 1936, in FLASH GORDON, when they rocketed to the planet Mongo where they encountered giant lizards and the Gorgo-like *Gocko* — and of course, the most horrid monster of all, Ming the Merciless, Emporer of Mongo, who planned on destroying Earth; then two years later, in FLASH GORDON'S TRIP TO MARS, where they joined forces with The Clay People in their war against evil Queen Azura and Ming, who had moved his base of operations from Mongo to the Red Planet.

The third time Flash went into interstellar action he not only conquered space but the whole universe to boot. In 1940, FLASH GORDON CONQUERS THE UNIVERSE when he conquers arch enemy Ming, who had, by the last chapter, successfully conquered the universe. But in the final closing minutes of the episode, Flash conquered *him*.

As Dr. Zarkov himself explained: "By conquering Ming, you, Flash Gordon, have conquered the universe!"

Logically, its rather simple to understand. Yet the title of this serial has confused many a student of the cinema. (Why should *Flash* want to conquer the universe??!)

In between battling Ming as Flash Gordon, Buster Crabbe took time out in 1939 to explore space in another guise, this time as BUCK ROGERS. In the 25th century he fought against Killer Kane, who had managed to enslave the entire Earth.

Flash and Buck weren't the only ones zipping through space in those days prior to Pal. Another was SKY ALTITUDE who, with his sidekick Sparky, built a rocket plane with which they soared to the reaches of outer space to combat scientist Zoltar

Gene Autry
PHANTOM EMPIRE

who threatened all Earth with destruction from a space satellite. Then in 1945, the world was again presented with an ultimatum, this time when THE PURPLE MONSTER STRIKES.

The menace in this cosmic cliffhanger was a purple-clad "monster" scientist who came to Earth to conquer it. With him he brought a traveling companion, a shapely space girl who seemed just as much a meglomaniac as her mentor. (Roy Barcroft had the dubious honors of being the mentor.)

Saucers from space landed on earth when THE FLYING DISC MAN FROM MARS winged in. Like the Purple Monster, the Disc Man too came to our planet to do us dirt. In his quest for worldly supremacy he engaged traitorious Earthlings (bad guys), promising them high positions when he founded his new dictatorship.

Of course, after the release of DESTINATION MOON, there were many more serials made about trips through space and back.

CAPTAIN VIDEO was the first to follow in the star trail of Pal's adventures. Operating from his secret mountain retreat here on Earth, Captain Video and his young protege, the Ranger, countered ray gun blasts with the enemy of the universe, Vultura, who operated from a couple of planets, Atoma and Theros.

Judd Holdren, who played Captain Video, went on to save Earth from yet more danger when he journeyed to THE LOST PLANET, where he foiled the plans of evil Dr. Grood, an electronics wizard, who was busy causing our world trouble with a series of strange and deadly weapons. And again, hero Holdren braved perils as he fought on earth's behalf as the high flying COMMANDO CODY in a twelve episode chapterplay of 1954.

Commando Cody was able to fly through the air not because he was from Krypton but thanks to a special leather jacket that came equipped with a rocket pack on the back. This rather fascinating rig was first introduced in 1949 in KING OF THE ROCKET MEN. Cody himself was originally borne in Republic's RADAR MEN FROM THE MOON in 1951, but when Holdren took over the role he added a black mask to his features, making Commando Cody sort of an interstellar Lone Ranger.

Harry Houdini had a robot forty years before MGM found one on The Forbidden Planet . . . Kane Richmond had a sore neck two decades before James Arness got his staring up at Them . . . Flash Gordon learned all about space travel from Dr. Zarkov fifteen years before feature film audiences attended Woody Woodpecker's class in Destination Moon.

Who says movie serials were just so much ham fat?

THE END

Ray "Crash" Corrigan, C. Montagu Shaw
UNDERSEA KINGDOM.

Buster Crabbe and Richard Alexander
FLASH GORDON'S TRIP TO MARS

THE BIGGEST THING SINCE CREATION!
SEE the Beast that shakes the Earth!
LIVE in a world gone mad!
WATCH the chaos of a smashed civilization!
FLEE from the mightiest fright on the screen!
NOTHING so Big as Behemoth!
THE GIANT BEHEMOTH
starring
GENE EVANS • ANDRE MORELL
JOHN TURNER
An ALLIED ARTISTS Picture
A DAVID DIAMOND PRODUCTION • DIRECTED BY EUGENE LOURIE • SCREENPLAY BY EUGENE LOURIE
Special Effects Designed and Created by JACK RABIN, IRVING BLOCK, LOUIS DE WITT

LONDON RECREATES NIGHTMARE

There is much that can be said of the countless hundreds of films exploring the prehistoric angle . . . the reincarnated beasts of long ago. There were films like UNKNOWN ISLAND, THE BEAST FROM TWENTY THOUSAND FATHOMS, THE LAND UNKNOWN, and of course KING KONG. Much attention has been given the above mentioned films, and rightly so, but in the shuffle of films that come and go, once in awhile a film is lost in the jungle of similiar stories. Such a film is Allied Artists fine production of *THE GIANT BEHEMOTH,* a low budget film in comparison to its big brothers mentioned above, and one that deserves rec-

John Turner
THE GIANT BEHEMOTH

ognition. Please understand that by the term "low budget" I do not mean that the film was cheaply done, or that the over-all figure was ridiculous; on the contrary, the money was used wisely and with obvious thought to good talent, not necessarily "box-office" names, but talented people; fine special effects, and an expert behind-the-scenes crew of craftsmen and technicians. The story was basic, and had it not been done by creative people, it would have ended up just another prehistoric flop. Prehistoric it was . . . a flop it wasn't!

A series of mysterious deaths, and scores of dead fish washed ashore at a British fishing village start scientists Steven Karnes (Gene Evans) and James Bickford (Andre Morrell) on a search for an indescribable horror, an amazing phenomenom. Some of the fish are tested in the lab and are found to be radioactive. Indeed when subjected to certain tests, they glow, indicating a severe amount of radioactive particles in their bodies.

THE GIANT BEHEMOTH

A steamship carrying hundreds of passengers is suddenly beached and all aboard are found dead. The mystery deepens as the two scientists compare reports and discover, to their horror, that the description given them by various hysterical witnesses to some of the goings on, fits that of a prehistoric beast, a sea monster, dead, or at least thought dead for millions of years. The "wild" stories give way to startling fact as the scientists see the beast slip beyond the waves. See it with their own eyes.

The atomic particles which are obviously responsibile for its resurection, have grown the monster to proportions even larger than its original size, and have also made it dangerous in more ways than one.

The scientists reach shore and relay what they have seen, and because of their reputations are not laughed at in public. Proving their findings to the Naval authorities through factual test after test, finally they receive aid in the form of battleships and destroyers.

The creature's path seems to lead down the coast, since it leaves a shambles of a coastal farm, buildings, and indeed their occupants. Knowing it is only a question of time until the atomic particles will eventually destroy the mammoth beast, the scientists predict that death will come in fresh water . . . possibly the waters of the Thames River, where it will have a natural inclination to perish.

When a ferry is overturned in England's famed, Thames River, and all the occupants killed, the scientists have reason to believe that their prediction is true. While the whole of London is panicked by the nearness of the beast, Karnes and Bickford have a submarine torpedo especially made as the weapon with which to destroy the animal. Meanwhile, the behemoth emerges from the river, killing persons by the hundreds and destroying buildings in its path as it moves through London. After London Bridge crashes under its weight, the behemoth drops to the Thames River and here Karnes and Bickford firing with deadly aim, send the torpedo to its mark bringing death to the giant threat to civilization.

The rugged beauty of the Cornish seacoast was captured by cinematographer Ken Hodges. The GIANT BEHEMOTH was filmed entirely in England with Gene Evans topping the brilliant cast, which included Andre Morrell, John Turner, Leigh Madison, and Jack MacGowran. THE GIANT BEHEMOTH was written and directed by Eugene Lourie, and produced by Ted Lloyd for David Diamond Productions. The special effects work, which so high-lighted the picture, were performed by Jack Rabin, Irving Block, Louis DeWitt, and Willis O'Brien, with a special hand by Pete Peterson.

CATS CATS CATS!

THE MOST FEARED SUPERNATURAL CREATURES . . . CATS!!

The next time you chance to see a stray cat wandering about in search of food, take a close look at this little urchen of the streets. Perhaps it is a long lost relative of yours reincarnated. Sound silly? In the history of great literature, CATS have found their place into the weird world of the mysterious as prime suspects. According to Edgar Allen Poe, the "cat" is the physical embodiment of evil. On those "Black Sundays" when the witches return, who follows them . . . cats. Have you ever seen a haunted house without there being as an occupant, at least one cat . . . and that theory of nine lives . . . how far fetched is it . . . really??!!

THE CAT PEOPLE, CURSE OF THE CAT PEOPLE, CAT-MAN OF PARIS, THE CREEPER, BLACK ZOO, THE BLACK CAT . . . etc., etc. . . . it goes on and on. Whether it's a tiger cub, or a pan-

ther, an alley cat or a pedigree, cats will always play an important part in our tales of terror, for in their glowing green eyes alone, stands more of a threat than in all the FRANKENSTEIN'S AND DRACULA'S combined!

This then is the story of cats . . . famous or infamous, cuddly or deadly, living or undead.

BLACK ZOO —

Beautiful Mary Hogan is killed by a tiger on a Los Angeles street. While police investigate, Michael Conrad, owner of a suburban zoo, gathers some of his "children" — the tiger, two lions, a black panther, and a cougar — (please note, no bears, elephants, wolves or such) in his parlor, plays the organ for them, and tells them "Together we will take care of our enemies". He visits Jeffrey Stengel, who has been pressuring him to sell out to a housing development, and brings a lion, which kills on command. Back at the zoo, Michael argues with his wife, about Michael's young helper, Carl, a lonely mute, who the woman feels should have a better life. Joe, a zoo attendant, is mauled by the tiger at feeding time and kills it, fires his gun indeed empties his gun into it. Enraged, Michael orders Carl to throw the man into the lions cage to be torn apart. That night Michael holds a funeral for the tiger in the animals graveyard. "His other children" form the cortege. Later Michael attends a meeting of a cult of animal worshipers and is presented with a tiger cub into which the faithful "pray the soul" of the tiger that is dead. Next day, Edna's agent Jenny, calls with a tempting offer for her from a circus. Michael overhears. When she drives into the garage that night Jenny is also mauled and killed. Fearing the worst, Edna (the wife) and Carl attempt to make a run for it . . . run from Michael and his fearsome brood. As they run through a downpour, they are stopped by Michael who stands there waiting for them. Michael beats his wife and screams that Carl is his son, mute since a child, he saw his mother killed by a lioness on Michael's order.

The boy goes to Edna's aid, finds himself fighting for his life with a madman, and has to kill his father who dies calling to his caged beasts to save him.

BLACK ZOO utilized two prime ingredients for its success . . . Michael Gough, one of the most sinister men in films today, and . . . cats. Without either, Black Zoo would

Michael Gough
BLACK ZOO

have been a picture. With both, it was a masterpiece. Produced by Herman Cohen and directed by Robert Gordon.

THE BLACK CAT –

Even the most feared, the most dangerous man in the movies, Bela Lugosi, had in this film, that tremendous fear of cats. Left out of the original "cut" version, was the fact that Karloff in the picture had reincarnated Lugosi's screen daughter, Karen, into the living form of a cat. Something then must be linked between the cat and the devil. Something to think about.

THE CAT CREEPS –

Another early film done by Universal, in which a cat is the only witness to a murder, and although silent, drives the killer to a confession by merely gazing at him. The murdered party had the cat as her only friend . . . need we say more?

CAT PEOPLE –

Featuring one of the most quietly seductive women the screen has ever known, Simon Simon, CAT PEOPLE opens still other doors of madness.

CAT PEOPLE and CURSE OF THE CAT PEOPLE both in a continuing story concur that women and cats in many ways are one and the same. That some women, in fact, are direct descendants of a master race of felines. Psychiatrists and doctors today are still trying to figure why the two think and act so much alike. The modern term "catty" comes from this obvious relationship. When one girl begins to pass judgment on another girls makeup, style of dress or hair, or general personality, some one in the group will usually make the familiar "Meow" of a cat. This theory is far from new, and far from unrealistic. Before one of your readers request that some one send a straight-jacket for me, let me say I am only relaying the writings and conversations of some of the greatest minds of our time, and times gone by.

THE CREEPER –

A film in which a strange drug turns a man into a cat.

THE CAT MAN OF PARIS –

An evil creature who prowls by night, silently and with murder on his mind.

CAT ON A HOT TIN ROOF –

The great playwright, Tennessee Williams giving symbolic undertones to the character of his leading lady.

SHADOW OF THE CAT –

Similiar to THE CAT CREEPS, with the cat becoming judge, jury and executionor.

MAN EATER OF KUMOAN –

Highlighting the fact that a tiger remembers, has extreme intelligence, and a sharp keen mind; and will track an enemy for life.

JUNGLE BOOK –

Rudyard Kipling's great tale of a boy lost in the jungle, reared by the animals, whose only enemy was the great Bengal Tiger. Even in this story, completely void of horror, the great Kipling gave the tiger human characteristics . . . and indeed made him a villain above all villains.

THE CAT AND THE CANARY –

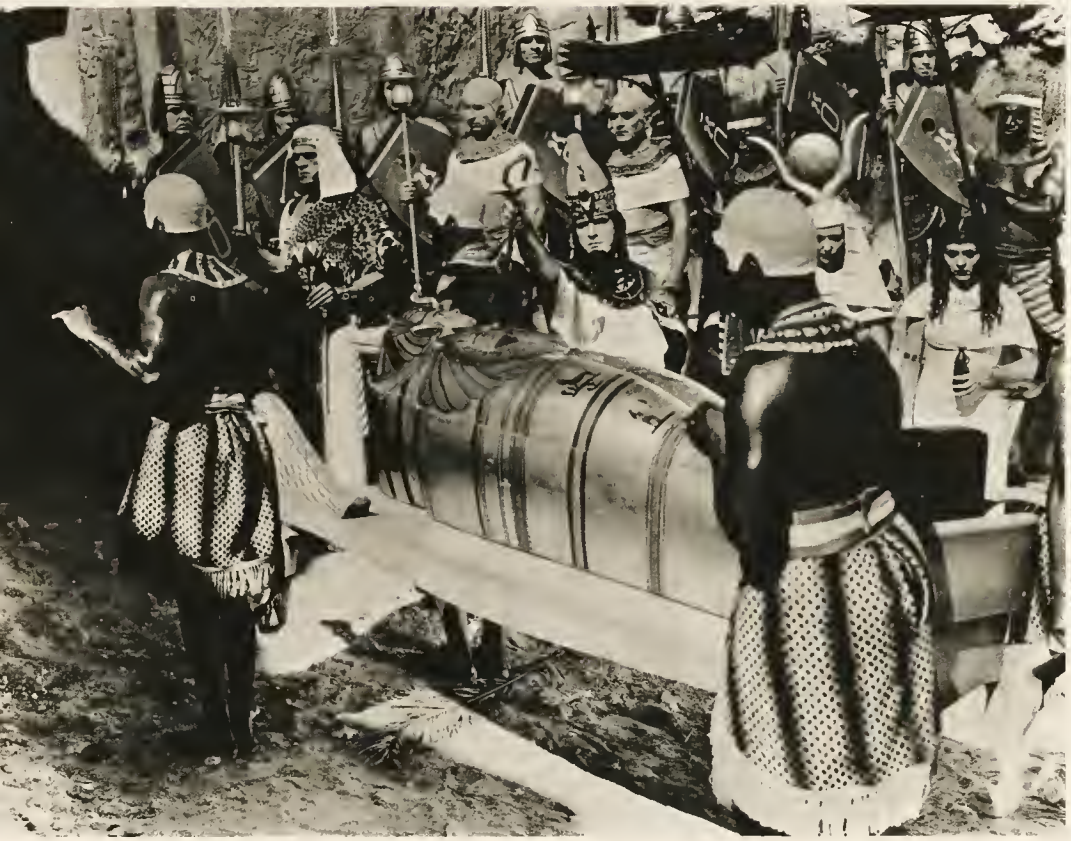
. . . and we don't mean Sylvester and Tweety. Here, without question was one of the classics of all time, reproduced and refilmed many times. Again the "Cat" was used as symbolism. The bad and the good. (this film to be reviewed in a later issue)

THE CAT GIRL –

A low-budget "take-off" on the same theme as CAT PEOPLE, but entirely successful at the box office, and again making a point.

The cat pictures go on and on, and we have merely skimmed the surface. If you stop and think about it, you'll realize the significance Cats have played in the history of the unexplained, as they themselves are unexplained. To close, I leave you with this thought. In all the animal kingdom, cats are one of the select few who have the ability to *smile.* Just what goes on behind that smile may some day be revealed to us . . .

Bela Lugosi
THE BLACK CAT



"THE MUMMY"
TORN FROM THE TOMB... TO TERRIFY THE WORLD!
It WALKS THROUGH STEEL like a ghost!
IT SNAPS MEN'S SPINES like matchsticks!
ALL NEW! in TECHNICOLOR®
STARRING PETER CUSHING · CHRISTOPHER LEE · YVONNE FURNEAUX
Directed by TERENCE FISHER • Screenplay by JIMMY SANGSTER • Produced by MICHAEL CARRERAS • Associate Producer ANTHONY NELSON-KEYS
A HAMMER FILM PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE

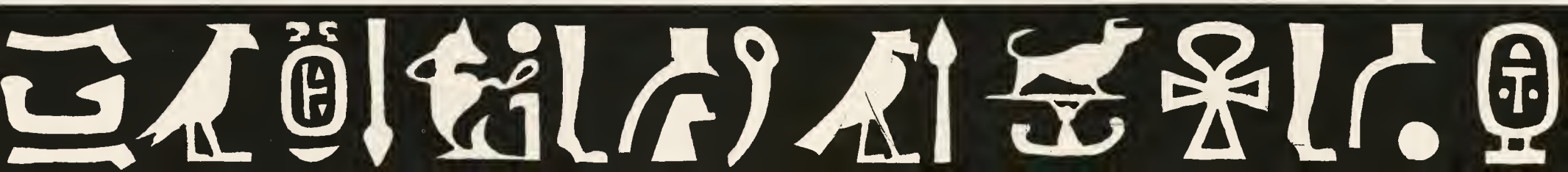
THE MUMMY

An unfortunate victim of commercialism, THE MUMMY, one of the most important, yet least discussed members of the Universal Pictures alumni, got all mixed up in the minds of writers, producers, and directors, and became two, in fact, three different characters, thereby confusing most audiences who attempted to follow the story. Names, times, and places were tossed around to the point that no one knew who did what, when and to whom. At the risk of confusing you even more, we shall attempt to clear up some of these webs of confusion by presenting some of the main story plots, and what must have been the original attempted tie-ins. One of two things will happen as a result. Either I personally will go crazy, or you might understand a little better the marvelous legend of the MUMMY.

Firstly, let me make clear that my choice of wording, "MARVELOUS" is not in error. The MUMMY is a marvelous story. It is a brilliant story, and one filled with human emotion unlike films of its day. The MUMMY is a love story, that would rival some of the greatest love stories in history. The MUMMY is indeed a masterpiece of tragedy, unequalled in the halls of horrordome. The character of THE MUMMY in the original motion picture, played to absolute perfection by BORIS KARLOFF, is a study in human compassion. Anyone who could love some one for 3700 years in this or any day and age, can't be all bad!

The first MUMMY was produced in 1932, and starred BORIS KARLOFF in the role. I realize most of you know that fact. I mention it merely to begin the mysterious career of the character. The first, and most remembered MUMMY went like this;

IM-HO-TEP, a high priest in ancient Egypt, has a guilty love affair with a vestal virgin, priestess of Isis. The priestess dies. Im-Ho-Tep steals, from the temple, the magic book of Thoth. The book, in scroll form, is the secret bridging life and death. With this, he attempts to bring the priestess back to life, but he is discovered and condemned to be embalmed alive for sacrilege. The



Christopher Lee
THE MUMMY (remake)

Scroll of Thoth is buried with him.

Over 3700 years later, a British museum expedition exhumes the mummy of Im-Ho-Tep and the Scroll of Thoth. A young archeologist, not knowing what he is doing, reads the spell from the papyrus. The mummy comes to life and steals the scroll.

The MUMMY, masquerading as a modern Egyptian, directs another expedition to the tomb of the priestess he loved centuries ago. The mummy of the priestess, together with all her jewels and possessions, is transferred to the Cairo museum. Late one night, Im-Ho-Tep, with the Scroll of Thoth, commences a spell before the mummy. His incantations have a strange effect on a beautiful girl, Helen Grosvenor (ZITA JOHANN), in whom the soul of the Isis is reincarnated. Im-Ho-Tep, who is discovered in the museum, escapes, but loses the book of Thoth.

Using his strange hypnotic power, he draws Helen to the museum where she is strangely attracted to the mummy of the priestess. When Im-Ho-Tep appears, she follows him to his hiding place, where he shows her a vision of herself as the priestess of ancient Egypt whom he loved. Meanwhile, Frank Whemple (DAVID MANNERS), Helen's fiance, and Dr. Muller (EDWARD VAN SLOAN) an authority in occult science, seek to prevent the living mummy from attracting Helen. However, due to her dual personality, she loves the mummy as well as Frank, and when she is not permitted to see him, becomes very ill. Finally, Dr. Muller, fearing her death, advises that she be allowed to go to Im-Ho-Tep. Im-Ho-Tep takes Helen to the museum at night, kills the guards by his magic power, dresses himself as the high priest and adorns Helen in the robes and jewels which Helen wore when a priestess. Using the magic book of Thoth, he leads Helen back through the ages and she again becomes the priestess.

She remembers Im-Ho-Tep only as he appears at her death bed ages ago . . . With impressive ritual, he prepares to kill her and turn her into a mummy. When she realizes her fate, she struggles, but Im-Ho-Tep begs her to submit, telling her that after the sacred spells have been read over her body, she will come to life again and be a mummy like himself.

Dr. Muller and Frank, meanwhile, are searching for Helen. They come to the museum just as Im-Ho-Tep is about to sacrifice her, but Helen, whose soul is now that of the ancient

Christopher Lee and Peter Cushing
THE MUMMY (remake)

Peter Cushing
THE MUMMY (remake)

priestess, appeals to the statue of the goddess Isis, who performs a miracle.

There is a blinding flash of light, the scroll of Thoth is set on fire, and Im-Ho-Tep crumbles into dust.

Muller and Frank break in and find Helen who is unconscious. When she recovers in Frank's arms, she is again the girl of today, none the worse for her terrible experience, and the remains of the mysterious and uncanny Im-Ho-Tep blow about in the night breeze. A love story that ALMOST defied the centuries. THE MUMMY, a classic tale that will never grow old.

Now the fun began!

The first sequal, entitled, THE MUMMY'S HAND, supposedly took up where the MUMMY left off. This time the main character in the person of western star, TOM TYLER, was only good for one thing . . . . killing! Now some of the facts of the original story went haywirell Who the duce was Stephan Banning?? There's constant referrel to the BANNING expedition who uncovered the tomb of KHARIS, the mummy, and his princess ANANKA. If you say that they didn't mean the original WHEMPLE family, IM-HO-TEP, and ISIS, you'll be wrong. They even go as far as to show clips from the first picture to bring you up to date. They just decided to change the Whemple name to BANNING, the mummy from Im-Ho-Tep to KHARIS, and the priestess ISIS to ANANKA. DON'T ASK ME WHY??

And that botanist they must have had working for Universal at the time, came up with another plant. The leaves of the TANNA tree or hush, when burned in a special stove, would attract the mummy. The MUMMY would then kill or destroy any one near the burning leaves, and then drink the fluid that was left in the pot.

Bringing evil looking characters like Turhen Bey, and George Zucco as Mummy controlers didn't help either. Oh yes, John Carradine did his share in MUMMY'S GHOST.

Lon Chaney, Jr.
THE MUMMY'S TOMB

double for Christopher Lee
THE MUMMY (remake)

Lou Costello and Eddy Parker
ABBOTT & COSTELLO MEET THE MUMMY

After the MUMMY'S HAND, came THE MUMMY'S TOMB. Dick Foran, who had played Stephan Banning in the MUMMY'S HAND, showed up again to play the same role, only much older story wise, and WALLACE FORD playing BABE another character from the original, but "not" the original also aged for this epic. Both he and Foran (BANNING) were disposed of by the MUMMY now in the person of LON CHANEY JR. Are you talking to yourself yet? There's more!

THE MUMMY'S GHOST was next on the list, and this time JOHN CARRADINE was burning those leaves again. Pretty RAMSEY AMES was chosen to be the reincarnated personification of ANANKA, this trip, and for some un-explained reason, aged at the very end.

MUMMY'S CURSE was last on the list of MUMMY'S. Again Kharis ran wild looking for ANANKA, and again found her only to lose her for the third time. Universal had definitely run out of plot. They finally decided to bury the MUMMY for a while.

In 1958, our beloved friends across the waters, HAMMER FILMS, came out with the original all over again in COLOR. This is when the complete mix up came to a startling climax.

The script was almost identical to the one done in 1932 with KARLOFF. The story was the same, naturally more lavishly produced, but basically the same. The names were the names of the sequal MUMMY'S, KHARIS and ANANKA, and one is really apt to ponder what the heck ever happened to IM-HO-TEP, ISIS, and THE WHEMPLE FAMILY. They left out the Tanna leaves, thank Heavens, but kept the mixed-up names and circumstances . . . .

CHRISTOPHER LEE played the MUMMY, KHARIS, and PETER CUSHING, the archeologist, STEPHAN BANNING. The MUMMY series was without question a successful one, but a confused one. It's a good thing the producer didn't do name changes the like of IM-HO-TEP and KHARIS in other films of that era. Had they done so we might have watched, "FRANKENSTEIN MEETS THE DOGMAN", or "THE HOUSE OF FRANKENHEIMER", or even "SON OF VOKERVICH". How about "ABBOTT & COSTELLO MEET LIEDERGRANZ". Can you see what I mean?

We enjoyed them. We must have because they still draw audiences, but poor old IM-HO-TEP never really did get the credit he deserved. . . . For some of the answers you must see HAMMER FILMS newest creation, CURSE OF THE MUMMY'S TOMB. After that you will be in such a shell shocked state, that you won't ask. I personally am waiting for the Japanese version; "IM-HO-TEP Meets KHARIS". It wouldn't surprise me in the least. MUMMY fans throughout the world unite and unscramble the mystery of the ages. Unscramble the question of the ages. . . . . "What the Sam Hill is going on?" . . . . .

NEXT ISSUE . . . . .

"THE INVISIBLE MAN"

FEAR WILL FREEZE YOU
WHEN YOU FACE...

"THE MUMMY"

ALL NEW!
IN TERRIFYING
TECHNICOLOR!

STARRING
PETER CUSHING · CHRISTOPHER LEE · YVONNE FURNEAUX · Directed by TERENCE FISHER · Screenplay by JIMMY SANGSTER
Produced by MICHAEL CARRERAS · Associate Producer ANTHONY NELSON-KEYS · A HAMMER FILM PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE

HORROR, The Proper Balance

"Horror" and "Horror Films" are constantly under fire from one group or another, for one reason or another. Our editor, Gunther Collins, has been a fan of horror, science fiction, and fantasy since the age of 6. He is now 28 — and has by no means stopped being that fan. Even at his youthful age, men of the motion picture industry regard his comments on horror and fantasy as being valid and well informed. As of recently, there has been fire started for the "umpteeth" time on, and directly against horror films and their like in general. For what ever small part he may play in the vastness of things, Mr. Collins now offers to you, the fans and followers, his answers and philosophies regarding the subject you are all familiar with . . . Horror. This editorial then is devoted, not only to those of you who understand and enjoy this particular realm of imagination, but also to those of you who don't.

"Man's inhumanity to man" long has been a catch phrase — and not without reason when you consider the diabolic instruments of torture with which he has implemented his cruelly cunning and murderous impulses.

Down through the years history pages have been, here and there, splotched with stains of incredible tales of crime, including murder. No nation, no race of people, no society

SCIENCE HAS NOT SOLVED ALL THE RIDDLES OF THE UNIVERSE!
STARE INTO THESE EYES
YOU WILL BE DEAD TO MAN ...BUT ALIVE IN DEATH!
NIKOLAJ GOGOL'S CLASSIC
BLACK SUNDAY
...the most frightening motion picture you have ever seen!
PLEASE NOTE
The producers of BLACK SUNDAY recommend that it be seen only by those over 12 years of age!
starring BARBARA STEELE · JOHN RICHARDSON
IVO GARRANI · ANDREA CHECCHI
A GALATEA-JOLLY FILM PRODUCTION · Directed by MARIO BAVA · AN AMERICAN-INTERNATIONAL PICTURE

has been free of it. Crime has tainted us all in one form or another. Our barbaric ancestors decended wholesale on their enemies, wiping them out on a grand scale, or picking them off one by one. And so do we!

In the basement under Scotland Yard's office in London, there is a famous BLACK MUSEUM where the grisly objects which have figured in England's most infamous crimes are collected. Other police museums have their own private ghoulish mementos of the local crime. Such a collection serves a useful purpose as part of the study of criminologists and has helped frequently in solving baffling crimes. Of course so-called "Murder mysteries" have long been part of our most popular reading and recently horror films have again become ace-high at the box office.

The horror films of today, incidentally, are no more harmful to our young people than was our parents' reading of Grimms' and Andersons' Fairy Tales. If you don't think that fairy tales could arouse such strong emotions, consider some of the representative characters and situations. There was, for instance, the evil witch and she figured in nine out of ten stories. There was the evil fairy who cursed a lovely young girl to sleep 100 years, there was a giant-killer, and an old witch who changed little children into gingerbread boys and girls and then gobbled them up whole. And we should not forget the Farmer's wife, who we are told, cut off the tails of Three Blind Mice. These are not isolated stories. Were they mild, tame, sugar and spice stories? Hardly! And they were standard reading, recommended by schools, libraries and parents.

But they offered something quite vital: an emotional outlet through reading. Horror Films do the same thing by offering release of the emotions which might conceivably otherwise have erupted with unpredictable results.

Through the ages men and women have found ways to rid themselves of their enemies. Vice is not an invention of the 20th Century. Perhaps reading fairy tales or seeing horror films will help. Warped minds, unbridles passions, greed, thwarted emotions and ambitions, lust, jealousy, hatred — these are responsible for crime. And as far back as history is recorded we can read of atrocities and lesser forms of law-breaking. Times change but human passions remain human passions, wherever and whenever.

Many of the stories in our own

MODERN SCIENCE
HAS PERFECTED AN ANCIENT ART
TO PUT YOU IN THE PICTURE!
HYPNO-VISTA
FOR THE FULL THRILL IT MUST BE SEEN FROM THE BEGINNING!
"HORRORS OF THE BLACK MUSEUM
CINEMASCOPE and COLOR
starring MICHAEL GOUGH · JUNE CUNNINGHAM · GRAHAM CURNOW
Produced by HERMAN COHEN · Written by ABEN KANDEL and HERMAN COHEN · Directed by ARTHUR CRABTREE
A JAMES H. NICHOLSON and SAMUEL Z. ARKOFF Production · An AMERICAN INTERNATIONAL Picture

Bible have gruesome overtones if we care to look at them impersonally. How pleasant is it to throw a man to the lions? Especially for the victims!? And what about flinging three men into a fiery furnace or pit? Or slaying one's brother? And how pious was the practice of placing the head of a conquered enemy atop a pole at the gate to a city as warning to other enemies? Or putting a young man's head on a tray as reward payment to a young dancer who demanded it?

The early Christians being crucified or thrown to hungry wild beasts while an eagar Coliseum throng cheered on the animals was once a casual pastime for a lazy afternoon.

And once the cream of the Greek youth — boys and girls — were trained to dance on the horns of sacred bulls and later threaded their way through the labyrinth to their certain death.

The Incas, Aztecs, and Toltecs of Central and South America had their own peculiar — to us — ceremonials. One which makes us shudder was the annual religious rite where victims were led up the steps to the altar, there to have their hearts torn out and offered up as a living sacrifice. Those selected were the "elect" who had been carefully chosen for their appropriate youth, beauty, chastity and perfection.

We think of the Middle Ages as "Dark", but actually were they more so than many other ages? Not in crime certainly, which seems oftimes to flourish more under cultivation than under restraint. Consider the poisons of the Borgias of the Renaissance, and other methods of quick dispatch of enemies in those days. And yet that period was hailed as the "Rebirth of Culture."

Even the great artist, Leonardo da Vinci was severly criticized, first by political enemies and later by the masses, for creating implements of warfare and was described by many as being possessed of a devil. His early attempts to strap on wings and fly through the air didn't endear him to his critics either.

Florentine statesman Niccolo Machiavelli's name even exists in our language today, representing cunning and devilish cleverness. He had a theory that any means, however unscrupulous, was perfectly all right if it maintained for a ruler his strong government. Of course many others — rulers and would-be-rulers — have shared that sentiment. In government it has been to employ a whiphand to be considered a descendent of a god or goddess and hence avoid all criticism. Or, if not a diety, at least "superior" to others. Many heads have fallen on the block of that mistaken belief.

AND NOW...FROM THE DEPTHS OF AN EVIL MIND CAME A DIABOLICAL PLAN OF TORTURE... INCONCEIVABLE...UNBELIEVABLE!
American International presents
BORIS KARLOFF
THE TERROR
IN COLOR AND VISTASCOPE
NO ONE WILL BE ADMITTED WHILE THE COFFIN IS BEING OPENED!

Not too long ago, during the French Revolution, a precise impliment of death which became known as "Madame Guillotine" neatly dispatched the rich and titled who had been declared enemies of the people. Our own Puritanical forefathers made frequent use of the Stock for law offenders, to say nothing of the gruesome Salem witch-hunts when many an unfortunate, who perhaps did nothing more drastic than mumble to herself found accusers could — and did — send her to the Stake. And what about the "Scarlet Letter" which a young woman was forced to wear and which Nathanial Hawthorne so movingly recorded of that period?

Edgar Allen Poe wove with master touch, macabre yarns about walls closing in on victims, a guillotine descending from the ceiling, another victim being sealed into a wall and other now "classic" stories.

He drew heavily on a rich imagination, of course, yet many of the death instruments he wrote about and the diabolic cunning of the murders can be matched up with some character, some place in fact.

And for the criminal without peer for all ages, Adolph Hitler and his gas oven and gas chambers remain major blots against humanity for all time. The guillotine, the rack, the noose, The Iron Maiden, the stake, mass slaughter and individual murder — they are, unfortunately fact and not fiction. And frequently they are far more horrible than any writer could — or would dare — devise.

What ever groups choose to condemn horror films should take a few basics into consideration — less they loose on the world a much greater horror — humanity against humanity . . . If an outlet for confined emotions isn't there . . . it will have to be manufactured . . . If it can't be released on the screen or in a book, it will be turned loose on the streets. The decision is in your hands.

At all times one must keep in mind one very important fact — not a theory — but a fact. Emotions will always be there . . . they can never be stopped . . . harnessed temporarily perhaps, but not stopped; and when that harness is finally broken, catatonic reactions MUST take place. Hold in that scream, and it will escape in a million more terrible nightmares.

Remember, what films can do, you can't. Films can guarantee the evil will be destroyed . . . the villain will be brought to justice . . . the killer apprehended . . . Society can't.

Please do not mis-interpret this as being my creed merely because I am in the business of Monsters. I'm not. I'm in the business of Fantasy for fantasies sake. I like it and have liked it since childhood, and I should like it even if I had never the opportunity of being editor, writer and critic.

Horror magazines, books, films, Television shows, and radio programs have a place in our way of life. If they would leave, a great portion of ourselves would leave with them. That portion would return in other ways . . .

Gunther Collins

Eddie Parker doubling Bela Lugosi
FRANKENSTEIN MEETS THE WOLF MAN

MONSTER MAN FOR ALL OCCASIONS!

A MODERN MONSTERS
Exclusive!

by Don Grant

If you were asked the name of the second person to portray the Frankenstein Monster in a Universal Pictures horror film, you would answer Lon Chaney, Jr. And You'd be wrong.

You would have been correct if you named the actor who hid beneath the thick makeups of such horrendous creations as the Mole Man, the Mummy, the Metaluna Mutant, Mr. Hyde, the Apeman, and more.

This man has been seen in horror roles, usually unbilled or doubling for major sinister stars like Boris Karloff, Lon Chaney, Jr., Bela Lugosi, etc. since the Thirties, until his death due to heart attack in 1957 after doing a fight on a TV comedy variety show. And yet, most fans don't even know his name.

However, if any of you MODERN MONSTERS readers are fans of movie stuntmen, you've probably heard of Eddie Parker, a six-foot-four action daredevil and weightlifter.

Eddie Parker can been seen as he really looks in an almost unending list of motion picture serials, battling heroes like Kirk Alyn, Tom Steele, Allan Lane, and Robert Lowery, in episodic action dramas like RADAR PATROL VS. SKY KING, THE MASKED MARVEL, THE TIGER WOMAN, NEW ADVENTURES OF BATMAN AND ROBIN, THE LONE RANGER RIDES AGAIN, DARE-DEVILS OF THE RED CIRCLE, KING OF THE FOREST RANGERS, DAUGHTER OF DON Q, SON OF ZORRO, JESSE JAMES RIDES AGAIN, DANGERS OF THE CANADIAN MOUNTED, KING OF THE ROCKET MEN, THE INVISIBLE MONSTER, etc.

In Universal's FLASH GORDON, FLASH GORDON'S TRIP TO MARS, FLASH GORDON CONQUERS THE UNIVERSE, and BUCK ROGERS, Parker doubled Larry "Buster" Crabbe in most of the long shots. In the case of Flash Gordon, the make-up men didn't bother dying his hair blond to match that of Crabbe, whose hair had been colored to resemble the comic strip character drawn for the newspapers by Alex Raymond. For this reason, it is especially easy to spot Parker: from the back inside Prince Barin's rocketship; fighting the Martian Forest People; leaping from high points onto enemy soldiers; clutched by the awesome Fire Dragon, etc.

Eddie Parker doubling Bela Lugosi
FRANKENSTEIN MEETS THE WOLF MAN

He was under the cowl in many shots, doubling Lewis Wilson in Columbia's BATMAN serial, and filled in for many of the other superheroes of the screen from that same studio, like the Spider.

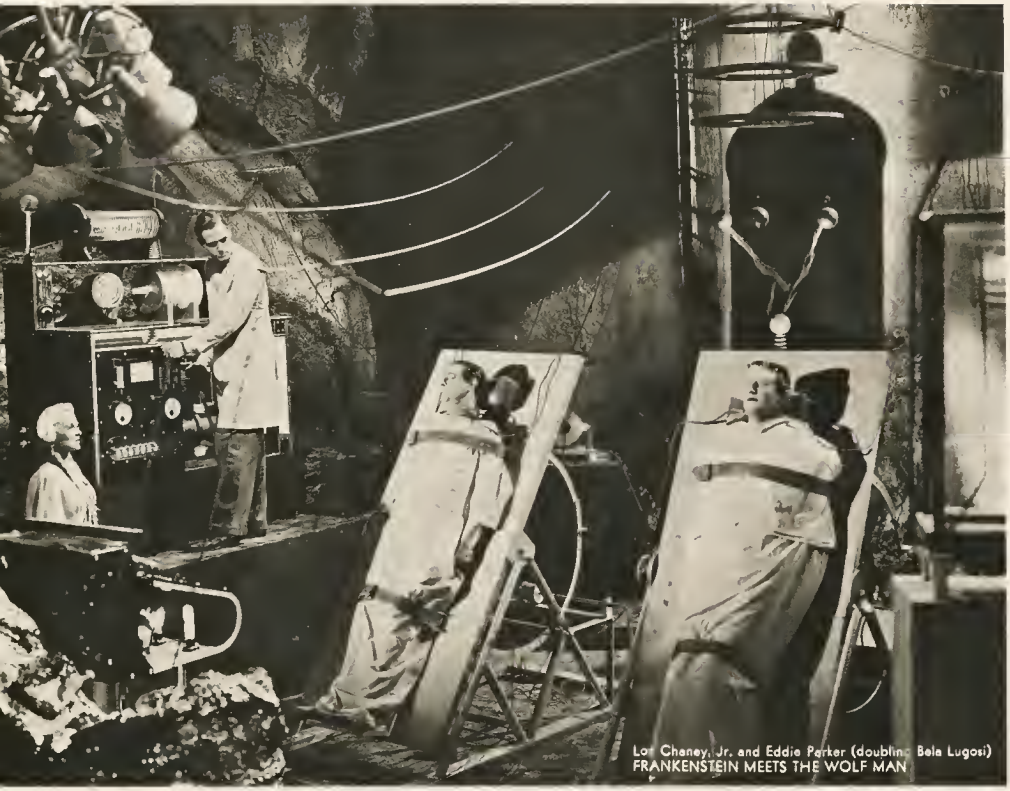
And he did the long shots for John Wayne in his remake of THE SPOILERS.

But, as for his being a "Monster-Man for all occasions," Parker had a not-too-exclusive contract with Universal. It was during this time, which ranged from the 1930s through the period in which the studio became Universal International, that Parker, while still acting and stunting for Republic and Columbia, was chosen to either star in or double for other actors as the ever-present lumbering monster. His large frame added to his suitability as a monster.

As for the Frankenstein Monster, it was Eddie Parker who was kicked into the bubbling sulphur pit as the climax of SON OF FRANKENSTEIN. Parker also groped about under the blue-gray grease paint, electrodes, and fur coat for Karloff in many of the long shots, where identification of Karloff would have been extremely difficult due to the image size and distance. Next time you see SON OF FRANKENSTEIN, watch Parker hoisted up through the floor of Basil Rathbone's laboratory; then cut to a medium shot of Karloff.

GHOST OF FRANKENSTEIN saw Eddie Parker again as the Monster of many parts. In two particular shots, obviously photographed back-to-back, the Monster and Ygor enter the door which leads to Sir Cedric Hardwick's lab. The lighting has been somewhat reduced, but if you watch these scenes closely, you can see Parker's face peering through the makeup. The second of these two shots has the Frankenstein Monster walking in with the little girl he has taken, hoping to get her brain transplanted in his own skull. Parker also "died" at the film's sparking ending, as the blind Monster stumbled through the burning, exploding, and collapsing laboratory. The scenes were repeated when used as stock shots years later in Universal's HOUSE OF DRACULA.

Eddie Parker should have been given star billing for what he did in FRANKENSTEIN MEETS THE WOLFMAN. The very first shot of the Monster, a huge close-up filling the entire screen, is actually Eddie who made an adequate Frankenstein Creature indeed. Then Chaney, Jr., as the Wolf Man in human state, helps his stiffly out of the ice, to which we cut to Bela Lugosi stalking around. Parker did just about everything as the Monster in this motion picture: the fight with the Wolf Man; carrying the girl; just walking around. In fact, it was Lugosi who *doubled Parker*. Lugosi's Frankenstein Monster looked quite sick compared to other actors' versions, and the strength of Parker as the brute makes one wish that he had been given the role of the Monster throughout the entire film — with screen credit.



Lon Chaney, Jr. and Eddie Parker (doubling Bela Lugosi)
FRANKENSTEIN MEETS THE WOLF MAN

As Glenn Strange did his own work throughout HOUSE OF FRANKENSTEIN, HOUSE OF DRACULA, and ABBOTT AND COSTELLO MEET FRANKENSTEIN, Parker hung up his scars and electrodes and retired as the creature made from dead bodies.

But not before playing the Frankenstein Monster in a comedy bit in Universal's HELLZAPOPPIN' with Olsen and Johnson.

Outside of the Frankenstein role, Eddie Parker's most often repeated horror portrayal was that of the living Mummy in the Universal series.

In THE MUMMY'S TOMB, Parker did many of the close-ups and most of the long shots, carrying the girl, fighting the hero, and eventually dying in the searing flames at the movie's finish. It is a simple matter to differentiate between Parker, and the star Lon Chaney Jr., as the Mummy. For one thing, Chaney has a particular "S" curve in his back, which Parker didn't. Second, Parker was losing his hair when he made these pictures, and it shows through the Mummy makeup. Also, Chaney's own style of walking distinguished his own Kharis enactment from that of stuntman Parker.

Among other tasks in THE MUMMY'S GHOST, Eddie carried the reincarnated Princess Ananka into the bogs, disappearing beneath the swamp.

Parker and Kharis, the Mummy, came back with Chaney for a final fling at pseudo-life in THE MUMMY'S CURSE, the film ended the series that began with THE MUMMY'S HAND, starring Tom Tyler. Chaney himself only worked two or three days, doing various shots in THE MUMMY'C CURSE. And the rest, even close-ups, was Eddie Parker. By this time, Universal had realized that their Mummy series was waning in box-office interest, and eased Chaney of the burden of doing much under the cumbersome disguise of the crumbling Egyptian prince. The film runs barely over an hour, and Parker as Kharis ended the series under a cavein of an abandoned monestary.

Kharis was gone, but not his "cousin" Klaris, star of the spoof from UI, ABBOTT & COSTELLO MEET THE MUMMY. No pretense was made to keep the actor's identity secret in this rather unfunny comedy. For in the credits, we find the name *Edwin Parker* listed among the principals. As the Klaris Mummy, Parker groped through tombs in an outfit that looked more like asbestos pajamas than Egyptian funeral wrappings. This film wrapped up Parker's career as a mummy.

Eddie also menaced Bud and Lou in the Karloff starrer, ABBOTT & COSTELLO MEET DR. JEKYLL AND MR. HYDE. In this satire, better than A&C MEET THE MUMMY, but still not in the league with

Eddie Parker doubling Arthur Franz, carrying Joanna Moore
MONSTER ON THE CAMPUS

Eddie Parker
TARANTULA — UNIVERSAL

1761-34

Eddie Parker
THIS ISLAND EARTH

Eddie Parker doubling Boris Karloff
ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE

Eddie Parker, Jeff Morrow (on ground), and Rex Reason
THIS ISLAND EARTH

A&C MEET FRANKENSTEIN, Parker was required to climb vines, leap, etc., which a man of Karloff's age couldn't possibly be expected to do.

The 1950s had brought to the screen in droves a new type of monster — that species born from atomic radiation, from outer space, from sensational science fiction laboratories. And Universal International and Eddie Parker were there to go with the trend.

In TARANTULA, Eddie Parker portrayed a creature distorted by scientist Leo G. Carroll, of TOPPER and MAN FROM U.N.C.L.E. fame. Parker attacks Carroll in his lab, a fire breaks out, and worst of all, the growing giant lab-spawned Tarantula escapes from the glass of his cage, shattered during the struggle.

In the color super-science spectacle, THIS ISLAND EARTH, Eddie Parker stole his share of scenes as the towering Mutant from Metaluna, an artificially-bred "insect man." This creature, with exposed brain, multi-interlocking mouths, lobster-like pincer claws, shell shoulders, and triple appendaged arms, proved to be one of make-up expert Bud Westmore's greatest triumphs. Blood dripping from its alien bulbous head, the Mutant dissolved into atoms near the climatic ending of THIS ISLAND EARTH, shortly before the Metalunan saucer crashed to cataclysmic destruction in the ocean.

THE MOLE PEOPLE showed Parker as a subteranean sub-human monster, a slave to a lost civilization beneath the Earth's surface.

In MONSTER OF THE CAMPUS, Eddie doubled star Arthur Franz, as another creature of science — this time a prehistoric apeman. At intervals, in Wolf Man fashion, Franz, as a college professor, would be transformed into this savage form of early man.

After his Universal roles, Eddie Parker went on to again double Bela Lugosi in one of both of their last films, BRIDE OF THE MONSTER, co-starring Tor Johnson. Lugosi was in poor health during the shooting of this horror drama, and once he became subjected to his own atomic superman-making apparatus, he suddenly became Eddie Parker.

I am not trying to discredit Karloff, Chaney, Lugosi, Franz, etc. by revealing the fact that Eddie Parker actually did many of their scenes. No doubt these actors could well have performed on their own, except for some obviously hazardous scenes, like the GHOST OF FRANKENSTEIN fire, the MUMMY'S CURSE cavein, the SON OF FRANKENSTEIN sulphur plunge, etc. A leading performer has enough to worry about than to undergo the unpleasant make-ups and riggings for scenes taken in such longshot that they cannot even be recognized.

But we do feel that this relatively unknown actor/stuntman does deserve credit for the thrills and terror he has conveyed on the screen. Eddie Parker was great, whether battling super-heroes like the Masked Marvel, Rocketman, Batman, or as a super-hero himself, like the Spider; or battling the human race, as the Mutant, Frankenstein Monster, or Mummy. Too bad he couldn't have attained his deserved fame while still alive.

END

Return Of Captain Marvel

THE ADVENTURES OF CAPTAIN MARVEL
Ken Terrell and Tom Tyler

by Don Glut

"Billy Batson, speak my name," instructed the white-bearded, lank old man in the tomb, his quivering hand raised toward the boy's face.

"Shazam!" obeyed the wide-eyed youth.

And in a burst of smoke and a clap of booming thunder, young Billy Batson, for the first time, became the World's Mightiest Mortal, the Big Red Cheese of the cliffhanger screen. The one and only Captain Marvel!

The Mighty Marvel Man debuted on the screen in 1941, when Republic Pictures, the empire of action films, released its twelve-episode serial extravaganza, THE ADVENTURES OF CAPTAIN MARVEL, starring Tom Tyler as the Captain and Frank Coughlan, Jr. as the Kid.

Re-released in 1954 under the misleading title of RETURN OF CAPTAIN MARVEL, the adventures of the Shazam-man have been tucked away from his fans in the film vaults of Republic, except for an occassional private screening of a 16mm rental library print.

That is, until now.

Noting the success of Columbia's re-issue of the original BATMAN serial as a complete four-hour marathon, Republic realized the potential in bringing back to the theatre screens some of its own exceptionally fine serial footage. For its first entry into this new interest in watching serials at a single sitting, Republic brought back the comic book-inspired action drama about the exploits of this mighty superhuman. Following this serial, again called RETURN OF CAPTAIN MARVEL, Republic will soon re-release the filmed adventures of still another comic book super-doer, SPY SMASHER. Both Captain Marvel and Spy Smasher originated in Fawcett Publications' now defunct *WHIZ Comics.*

RETURN OF CAPTAIN MARVEL opened on a trial run in Long Beach, California, and was so successful that the Mighty One's next point of landing was targeted at New York City, where again the response was tremendous. Yes, Captain Marvel is back in the public eye, including a brand new comic book which, although bearing the Mightiest Mortal's name, and other super labels of the past like Plastic Man and Dr. Fate, has nothing at all to do with the original character or concept.

Although based on the character appearing in *WHIZ Comics* (later moving to solo in his own book, *Captain Marvel Adventures*), there were some changes made in bringing the illustrated pencil and ink hero of artist C. C. Beck to movie "life." In the serial, to make the chapterplay a more or less complete entity in itself, Billy Batson possessed the power to become Captain Marvel via the magic word *Shazan* only til .the final bits of footage of Chapter 12, when, his justice-oriented task accomplished, the awesome wizard, Shazam himself, echoes the name which makes Billy only a Batson for good. However, in the comics, Billy could become Marvel after the end of his first case, and do the same in as many adventures that happened to follow from Fawcett writers like Otto Binder.

Also, the location of Captain Marvel's origin was changed — perhaps for the better in terms of logic. In the comic magazines, Billy was beckoned to enter an abandoned subway tunnel by a still-to-this-day unidentified sinister Shadow-type character. At the far end of the tunnel, Billy meets the wizard, Shazam (Nigel de Brulier), who, being too old to continue battling evil, imparts superpowers to the boy. In the serial version, Batson encouters the prophet-

Tom Tyler
THE ADVENTURES OF CAPTAIN MARVEL

Tyler
HE ADVENTU OF CAPTA

like ancient in an old tomb which harbors the coveted sacred Golden Scorpion.

As for the costume, a comparison between the Tom Tyler outfit with that which appeared on the drawn page of *Captain Marvel Adventures* does make it seem as though Republic altered the suit for their own reasons. Actually, THE ADVENTURES OF CAPTAIN MARVEL was produced just about a year after the Mighty Marvel bowed before the receptive comic book readers. And in those early days, for just a brief interval in his literary life, Captain Marvel's printed costume was different. It was this very early, original costume that Republic instructed Western Costume Company, the Hollywood factory which supplies most of the costumes for the movies, to duplicate. The only real difference between Tyler's costume and that drawn in the first issues of *WHIZ Comics* was the color. In black and white photography, certain colors like red will appear off in shade value. Compare the old SUPERMAN TV shows with black and white telecasts of the later episodes, shot in color. The blues and reds seem to blend into one dark gray mass, unlike the earlier programs where a brown substitution for red cape, "S," trunks, and boots looked all right on the black and white tube. Therefore, Captain Marvel's red costume became gray on the screen, as likewise happened to the red stripes on the flag-like outfit worn by Dick Purcell in Republic's CAPTAIN AMERICA cliffhanger of 1944.

The story of the serial concerns the quest for the Golden Scorpion, a large crab-like prop with movable appendages. At the end of each of these "legs" is a place for a lens, and with the proper combinations of these lenses, the controller of the Golden Scorpion could melt solid rock, transform stone into gold, or disintegrate matter.

Finding the Golden Scorpion, all members of the expedition divide the lenses amongst themselves. However, a mysterious hooded menace, known only as the Scorpion, invades the camp and steals the shining figure. The members of the expedition, including Billy Batson, who had recently acquired the magic

The Scorpion and Tom Tyler
THE ADVENTURES OF CAPTAIN MARVEL

Kenne Duncan and the Scorpion
THE ADVENTURES OF CAPTAIN MARVEL

word, return to the United States. There, leading a gang of ruthless henchmen, the villainous Scorpion plots to regain the missing lenses which will give him absolute power in his mad scheme of world conquest.

Through the gamut of twelve superb installments, Captain Marvel battled the Scorpion and his sinister agents of evil.

But who was the nefarious Scorpion? What identity lurked behind the mantel of menace? Obviously, the Scorpion had to be one of the expedition who wanted all the lenses for personal gain. But which one? The real identity of the Scorpion has been published before, but we doubt if any of you who have as yet not seen CAPTAIN MARVEL on the screen will recall who he is. And since the serial is currently making the theatre rounds, we'd hate to spoil your enjoyment of three hours and more by giving away the secret, so we'll just have to keep you in the dark.

THE ADVENTURES OF CAP-

Tetsu Komai and Frank Coughlan, Jr.
THE ADVENTURES OF CAPTAIN MARVEL

TAIN MARVEL still holds up as one of the greatest Republic serials — and one of the greatest serials from any studio — ever made. Why? First let us examine the story.

The typical Republic serial script followed a format. For instance, an episode would commence with the solution of last week's cliffhanger. Fade out. Fade in to the hero talking to his friends in an office. "Yes, the Crimson Disc-Monster from the Stratosphere did manage to steal the new ion-propelled jet engine. But to make it work he'll need a certain type of fuse, which is only sold at the ACME Fuse Company at 3754 Magnolia Avenue. No doubt, he'll try to steal that fuse tonight. And I'll be there waiting for him!" Fade out.

But CAPTAIN MARVEL followed one definite plot line, with the Scorpion always after one thing — the Golden Scorpion — with the incidents all interrelated, flowing about a single, definite theme.

Second, the super-feats of Captain Marvel on the screen really made the

The Scorpion and Kenne Duncan
THE ADVENTURES OF CAPTAIN MARVEL

m Tyler, John Davidson, and Billy Bene
HE ADVENTURES OF CAPTAIN MAR EL

serial the fine piece of footage that it was, surpassing any later efforts enacted in theatres and on television by Superman.

Many factors, added together, produced the total effect of the super character of mighty Captain Marvel.

First there was the star himself, Tom Tyler, a western actor who also gained fame as gauze-wrapped Kharis in Universal's THE MUMMY'S HAND and as the Ghost Who Walks the comic pages in Columbia's serial THE PHANTOM. The late Tyler stood well over six feet and relaxed by lifting weights. So when he lifted chief henchman Barnett (Kenne Duncan) over his head and said "Talk or I'll . . ." we knew he did it with his own strength and without the use of wires or similar aids.

Then there were the many specially-constructed and rigged props which allowed Captain Marvel to shove a fallen tree from a road, to break down doors, lift tremendous weights, and so forth.

Tom Tyler
THE ADVENTURES OF CAPTAIN MARVEL

Tom Tyler
THE ADVENTURES OF CAPTAIN MARVEL

Tom Tyler
THE ADVENTURES OF CAPTAIN MARVEL

King of the acrobatic stuntmen, Dave Sharpe, was possibly the greatest "human" factor in the making of this super-man from *WHIZ*. Sharpe's unbelievable leaps into the air, over cars, off the sides of mountains, onto people, into water, etc. became step one in making the courageous Captain seemingly do the impossible – *fly*.

Step two – special effects. Since it earliest serial days, Republic employed two of the finest experts in the fields of miniature and explosives, the brother team of Howard (Babe) and Theodore Lydecker. Even watching some of their exploding buildings, plunging cars, etc. frame by frame on a stop-go projector defies any detection of their being miniature. Actually, their miniatures were quite large – a boat could conceal a man inside – so the utilization of a full-scale dummy for flying scenes was not too far out from their usual day's work.

The Captain Marvel flying dummy, using the same principal later

Frank Coughlan, Jr. (center)
THE ADVENTURES OF CAPTAIN MARVEL

employed in Republic's 1949 KING OF THE ROCKETMEN by the Lydeckers, was lightly constructed without any joints, so the form was completely rigid. Small, undetectible pulley wheels were attached to the heels and shoulders of the dummy, and the apparent "real live man" gracefully rolled along on these guide wires. When Captain Marvel flew upwards, the cape was tied down to the back and the scene shot in reverse. The dummy's weight was its own propellant. The Lydeckers had experimented with flying men in Republic's first serial, 1936's DARKEST AFRICA with Clyde Beatty, but the results in CAPTAIN MARVEL were far superior. So superior, in fact , that in the Marvel epic we saw such eye-staggering shots as the Captain flying *through the trees* after a fleeing man who is running from him *in the same shot*. Or picture a truck speeding down a mountain road. Before the vehicle has a chance to leave frame we see, approaching in the distance the *shadow of Captain Marvel on the mountain wall*. Then, as the truck leaves frame, we actually *see* Marvel flying after it. And then the camera *pans* along with the flying three-dimensional figure. *Again, all in one shot!* Shots as these have never been, and probably never will be, duplicated. The Lydecker Brothers, truly masters of their craft.

A typical flying sequence would

Frank Coughlan, Jr. (tied up) and Kenne Duncan (right)
THE ADVENTURES OF CAPTAIN MARVEL

1095-Ep-7-2

Tom Tyler (center) and Kan Terrell (right)
THE ADVENTURES OF CAPTAIN MARVEL

Frank Coughlan, Jr. and Nigal de Brulier
THE ADVENTURES OF CAPTAIN MARVEL

begin with Dave Sharpe leaping into a horizontal position in the air. Cut, before he has a chance to arc, to the flying dummy. Then cut to Tyler suspended before a rear-projection screen, clouds moving in both the foreground and on the screen in the background. The final result — *Captain Marvel flew.*

And now he's flying again. Don't miss his serial exploits if they are shown in your neighborhood. Actually, it's worth doing some traveling to witness his fantastic film adventures — to see Captain Marvel: charged on by onrushing mounted Arabs; unconscious, conveyed beneath a plunging guillotine blade; blasted with electricity; trapped by molten lava; or Billy Batson: machine-gunned; trapped under a falling ship; blown up in a speeding car; piloting an exploding airplane; caught under falling rocks and debris.

If you can't find a theatre close-by that's running RETURN OF CAPTAIN MARVEL, why not try flying to one someplace that is. All it takes is one word.

END

SHOCK THEATRE

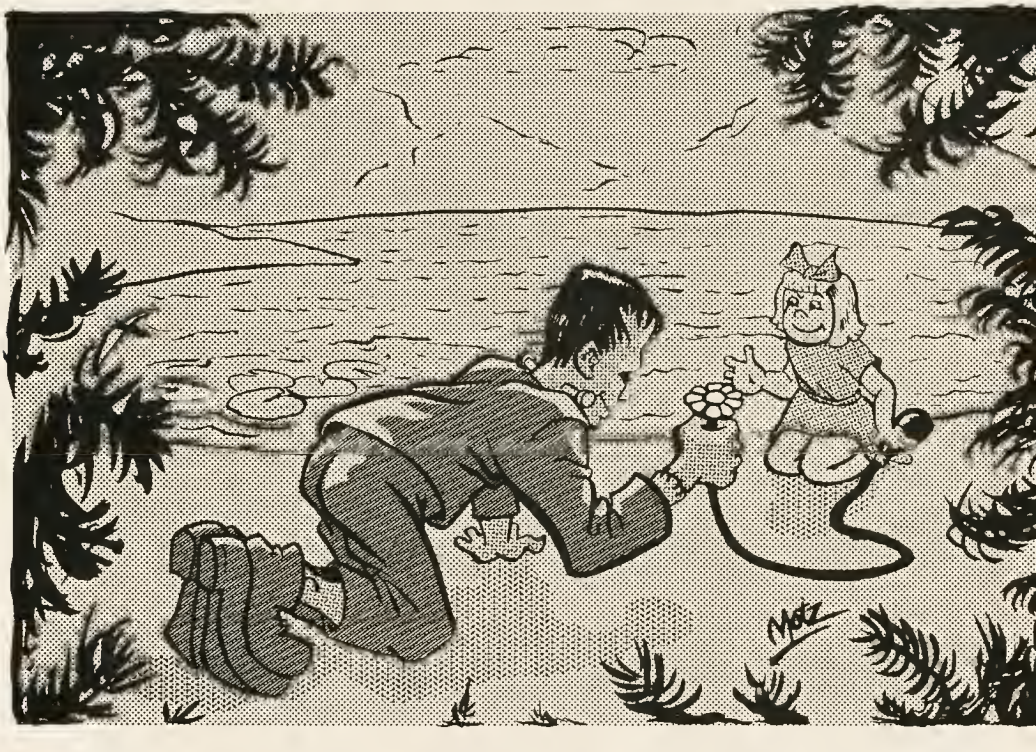
THE MYSTERY OF EDWIN DROOD
STARS: CLAUDE RAINES
DOUGLAS MONTGOMERY
WITH: DAVID MANNERS & HEATHER ANGEL
PRODUCER: Carl Laemmle, Jr.
DIRECTED BY: Stuart Walker
SCREENPLAY BY: John Balderston & Bradley King
Based on a story by Charles Dickens
RELEASED DATE: 1935
STORY:

John Jasper (Claude Raines) choirmaster of Cloisterham Cathedral, is a veritable Dr. Jekyll and Mr. Hyde. He is secretly a victim of opium. Edwin Drood (David Manners) is Jasper's nephew. Drood is engaged to Rosa Bud (Heather Angel), a charming girl of 18, who takes lessons from Jasper. Unknown to Edwin, Jasper has long been in love with his beautiful pupil. But complications arise when Neville Landess (Douglas Montgomery) is attracted to Rosa, and Edwin falls in love with Helen Landess (Valerie Hobson). Neville resents Edwin's air of possession with Rosa. This leads to a fight, almost ending in murder. Jasper, hoping to patch up the trouble, arranges a dinner party. The next morning, Jasper announces that Edwin has mysteriously disappeared. Neville is accused of the crime, and the townsfolk are anxious to see him pay the penalty. Events then move rapidly to an exciting climax.

THE BLACK ROOM
STARS: BORIS KARLOFF
WITH: MARIAN MARSH &
KATHRINE DE MILLE
DIRECTED BY: Roy William Neill
STORY BY: Arthur Strawn
SCREENPLAY BY: Henry Meyers &
Arthur Strawn
RELEASE DATE: 1935
STORY:

Count Gregor (Boris Karloff) is a ruthless killer who lures innocent victims into his castle's chamber of horrors, The BLACK ROOM. He lives in constant fear that he will be killed by his twin, ANTON (BORIS KARLOFF).

Gregor is in love with Thea (Marian Marsh) and wants to marry her. He kills her servant, Mashka (Kathrine De Mille), with whom he has had an affair, and later kills his brother Anton. He commits both murders by throwing his victims into a pit in the black room. But by a strange quirk of fate, Gregor meets his death when he is impaled on a dagger held in Anton's stiffened hand.



One Million B.C.

With master animator Ray Harryhausen's spectacular motion picture for Hammer Films in England. ONE MILLION YEARS B.C., the talk of monster lovers the world over, MODERN MONSTERS feels that we should not lose any fond memories of the original epic of which the new color drama about cavemen vs. dinosaurs is a remake.

In 1940, Hal Roach presented the classic-to-this-day, ONE MILLION B.C.

Opening in modern day Europe, a storm ushers a group of mountain climbers into a cave for shelter. Inside they encounter an archaeologist who invites them to sit down before the warth of a fire which illuminates the interior of the rocky room. In the light from the flames they see the inscriptions on the cavern wall which have been the object of his studies — paintings of men and extinct animals, produced by a primitive human hand.

Sitting with the other climbers are a young man and woman, played respectively by Victor Mature and Carole Landis. The archaeologist points out that the pictures on the cave wall constitute a story, about a young man like Mature, whom he shall call Tumak, and a girl like Landis, whom he would call Loana. Tumak, he explained, belonged to the warlike Rock Tribe; Loana, to the peaceable Shell Tribe. And with that introduction, we dissolve back in time one million years — *ONE MILLION B.C.*

Crudely armed with staffs, the Rock Tribe hunting party, lead by Akhoba (Lon Chaney, Jr.) spot their quarry at the base of a canyon — a Triceratops, a three-horned Ceratopsian dinosaur which is grazing on some foliage. The Triceratops is small for its species and Tumak, son of Akhoba, is granted permission to attack it himself. Savagely, the youthful caveman leaps upon and wrestles the reptile until he has the chance to club it to death with his staff.

The carcass of the dinosaur is carted to the caves. Akhoba satisfies his own hunger first — then tosses chunks of meat to his dogs. Next, the hunters attack and tear their own portions from the corpse. Finally, the women and children can eat.

Tumak attempts to steal an additional chunk of meat from Akhoba and a battle ensues, the outcome being banishment from the tribe for daring to attack his chieftain father.

Out on his own, Tumak is chased by a charging Mammoth, a shaggy extinct form of elephant, to the edge of a cliff. The caveman plunges off the cliff, landing unconscious into the river below.

As great saurians swim by, Tumak, out-cold in a makeshift boat, drifts peacefully into the hands of Loana, who is spearing fish at the bank of the river.

Tumak is taken into the Shell Tribe's cave, where their strange customs, such as passing equal shares of food to all individuals, confuse his violence-oriented mind. Eventually, however, the Rock Tribesman succombs to their way of life.

Tumek sees other wonders with the Shell People — edible vegetation; order; and a new weapon, the spear.

A *"Neecha"* stalks toward the Shell Tribe. *"Neecha"* is their word for monster, in this case a lumbering carnivore, a Tyrannosaurus. With spear clutched firmly,. Tumak furiously battles the dinosaur, vanquishing it with repeated stabbings. Tumak is now looked upon favorably by the Shell People.

That night, Tumak, rather than make his own, attempts to steal a spear belonging to Loana's brother. He is caught, and as before from his own people, banished. Loana follows him.

On their own, Tumak and Loana trudge through the steaming prehistoric jungle, meeting up with one *Neecha* after the other.

A towering Cave Bear yanks a gargantuan python from a tree.

A tongue-slithering giant monitor crawls between the foliage.

A horned armadillo, resembling the extinct Glyptodom, chases them into a tree.

Meanwhile, Akhoba and his band of cave warriors have entered a canyon again for the hunt. From their vantage point they can see several Mammoths and Musk Oxen, great hairy, horned denizens of the Ice Age. Again armed only with a crude staff, Akhoba engages in deadly combat with the Musk Ox. The caveman is gored to a crippled remnant of a onetime great warrior.

One of the other hunters raises his staff, signifying his ascent to Akhoba's throne. In submission, the others drop their weapons.

Again making their way across the prehistoric landscape, Tumak and Loana stop to be the target of two approaching reptilian hulks. From one side, a gigantic fin-backed Dimetrodon mears them menacingly; from the other side, a crawling, monstrous tegu lizard. The humans take refuge in a trench and the reptiles lock in a frantic battle. Over and over they roll, teeth gashing, claws tearing, until the Dimentrodon, victorious, slowly makes his way to the lake nearby to nurse its wounds.

The tegu lizard quivers and dies on its back.

But the Rock Tribe hunters enter the scene and attempt to capture Loana. Tumak comes to her rescue, battles his enemies, and returns with them and the girl to his former home. Loana, unwelcome at first by Tumak's ex-cave-friends, does manage to at last influence the Rock People and teach them some of the advancements made by her tribe.

Tumak and Loana are playing with Wandi, the small child of one the cavewomen, when an all-too-familiar rumbling is heard in the background — the volcano.

Spewing forth fire, smoke, rock, and debris, the steaming volcano erupts with cataclysmic ferocity. The earth splits in two, swallowing up trees, monsters, etc. Lava bubbles down the sides of mountains like flaming gravy. Landslides rain down boulders on fleeing cavemen. All is pandemonium.

In the confusion, Wandi is separated from her mother. The almost-maddened parent runs after the child but is covered by an engulfing river of molten lava.

Loana manages to scoop up the child before the lava has a chance to reach her. But in so doing, Loana loses her shoe in the sticky mud over which she ran.

Tumak finds the shoe, believing Loana killed by the flames.

The eruption reaches a conclusion and the turmoil subsides.

Shortly after, Loana's brother is spotted approaching the Rock Tribe. Tumak rejoices as the caveman indicates that Loana is alive with the Shell People. But there is one major difficulty — a *Neecha*! Tumak immediately tries to run toward the Shell Tribe, but the messenger stops him, indicating with his hands that this *Neccha* is much larger than the Tyrannosaurus he had defeated before.

Lon Chaney, Jr.
ONE MILLION B.C. (Rerelease title — CAVE MAN)

VALLEY OF THE DRAGONS (stock footage background from ONE MILLION B.C.)

Acquiring the support and manpower of his fellow cavedwellers, Tumak and his band of hunters march toward the Rock Tribe.

There they find a gargantuan rhinoceras iguana, its snapping, barking head trying viciously to devour the Shell People trapped behind the mouth of their cave. Loana is among the hapless primitives; Tumak see her, and she him.

The Rock warriors futily attempt to kill the lizard with their spears, but the stone tips do not even prick the scaley hide.

One of the warriors meets a horrible death between the closed jaws of the brute.

Then, Akhoba relates a plan to Tumak, and the young man proceeds to put it into effect. Hurling a rock at the snout of the iguana-monstrosity, the angered beast turns to chase the arrogant, miniature two-legged creature. Tumak begins to climb the mountain wall with the lizard in ascending pursuit. Then in unison, the Rock People, perched above at the edge of the cliff, begin to roll down huge boulders. As they bounce down, they cause a landslide, burying the giant reptile in a mass of rocky rubble.

Cheering follows, and the Rock Tribe and Shell Tribe are united.

ONE MILLION B.C. was shot in black and white, required no dialogue except for the beginning, and utilized live lizards rather than animated models. And yet it still remains as one of the most entertaining and exciting prehistoric monster epics and just movies in general ever made. Yes, ONE MILLION B.C. was a real *epic*, with a scope so wide, so vast, so titanic that only one man could have directed it — D. W. Griffith, veteran director of such collosal triumphs of the silent screen as INTOLERANCE and BIRTH OF A NATION. Basically a silent movie since sync dialogue was not required to tell the story, Griffith was extremely well-suited to direct it. And he did. However, personal and business conflicts between Griffith and the Hal Roach executives caused him to voluntarily withdraw his name from the title credits. ONE MILLION B.C., despite the interjection of superb audio effects, was a *visual* picture, and could have been effective if released during the Twenties without the added medium of sound.

Unfortunately, when shown on television, ONE MILLION B.C. is usually drastically cut by a film editor to fit into a time slot. So when aired over the tube, it is not surprising to find whole chunks of footage gone — usually either the Triceratops bit at the beginning, or the sequence in the jungle with the bear, armadillo, monitor, etc. The scenes with the archaeologist at the film's opening are almost always left intact.

Most monster fans will not admit to the greatness of the original ONE MILLION B.C. because of the use of live lizards rather than animated miniatures. Actually, ONE MILLION B.C. had the *best* live lizards to ever parade across the screen posing as prehistoric monsters. Their actual battling (before the SPCA banned such goings-on), perfect movements, etc. surpassed such later efforts in the same vein, as KING DINOSAUR, JOURNEY TO THE CENTER OF THE EARTH, THE CYCLOPS, GIANT GILA MONSTER, THE LOST WORLD (color remake), etc.

Lon Chaney, Jr. and Musk Ox
ONE MILLION B.C.

With the added sound effects of dogs, lions, and speeded-up elephants, the ONE MILLION B.C. lizards were indeed monsters.

Attempting to actually recreate some of the denizens of earth's past, the special effects men at Roach Studios began to deck out their live animals in "costumes."

An aligator was given an artificial back hide, to which was attached a flexible fin. The result — a Dimetrodon, from earth's Permiam Age. However, the real Dimetrodon's fin, made of skin stretched over enlongations of the spine, was not flexible, and would not bend as in the rolling-over in the battle against the tegu lizard in ONE MILLION B.C.

Curved tusks and shaggy hair were used to adorn elephants, transforming them into Wooly Mammoths.

Great, winding horns, and coarse fur, made the costuming worn by the great Brahma bull, producing the Ice Age Musk Ox. During the filming of this particular sequence, stuntman Yakima Canutt, doubling for Chaney as Akhoba, struck the bull with his staff as assistants out of camera range pulled what is known in movies as a "running W." A wire attached to the animal's legs is drawn, yanking the legs together, forming a sort of letter "W." As "Yak" fought the bull, the animal got out of control. The stuntman was really gored, but escaped alive, and working to this day in motion pictures.

About the filming of the Triceratops scenes, Lionel O. Comport, who runs an animal rental service to the Hollywood movie studios, reported in the now defunct fan publication, SHAZAM ANNUAL: "In filming, they ran a goat through heavy undergrowth, just out of sight, so you could only see the brush agitated by some

ONE MILLION B.C.

animal. Then Victor Mature leaped after the goat and pretended to kill it. But in the movie the sound department dubbed in the squeals of a wild boar!" The goat had been attired with three horns, a neck-protecting frill, and a thick reptilian tail. Comport supplied many of the animals in ONE MILLION B.C., including vultures. Said Comport, "Vultures are the ugliest creatures in the world. They really looked like they came from 1,000,000 B.C."

Aside from the live animals, a man stalked about in a Tyrannosaurus suit, in similar fashion, but far more realistically than later attempts like LAND UNKNOWN, GORGO, GODZILLA, UNKNOWN ISLAND, VARAN—THE UNBELIEVABLE, etc.

And the volcano eruption effects, and the *creative* use of rear projection, added to the ingredients in making this the classic it remains today.

ONE MILLION B.C. has the distinction of being one of the few films to contribute stock footage to so many later, low-budget monster pictures than any other movie even filmed. How often you have probably seen that Dimetrodon-tegu battle, or the volcano scenes — in movies like TWO LOST WORLDS, UNTAMED WOMEN, ROBOT MONSTER, KING DINOSAUR, LOST VOLCANO, TARZAN'S DESERT MYSTERY, VALLEY OF THE DRAGONS, TEENAGE CAVEMAN, etc. Also, TV programs, like SOLDIERS OF FORTUNE and JUNGLE JIM, and even an encyclopedia commercial, have sported ONE MILLION B.C. stock footage.

Let us not get so carried away with the new color, animated ONE MILLION YEARS B.C. that we overlook the original. The original ONE MILLION B.C. — an epic, and a classic.

the HOUSE

WHAT HAPPENED BEFORE:

Raymond Holmwood and his wife Laura have spent only a brief matter of hours in the house of his childhood, still haunted by his sister's evil spirit. Justine, his sister, who had been insane, possessive and evil in life, had obviously found some supernatural link with life after death, and Raymond was fast feeling he and Laura were to be her first targets.

PART THREE:

Tossing and turning was an understatement for what I did the next few hours in bed. Here I was, newly married, happy, in love, and with a whole life of unexpected joys before me, and I found myself thinking, not of roses in bloom, but of witches, ghosts and evil spirits . . . and Justine. Laura managed to sleep, but I lay staring at the old ceiling . . . gazing into nothingness. It was one thing for a child to fear the dark, but I was a grown man. On that last count I began having some doubts. I was surely behaving like a child. Surely I imagined all that had happened upon our arrival. The rat, that was reality, but then hundreds of old houses have rats. What was so strange about that. As far as Laura sitting there with a poker in her hand . . . after all Justine had no copyright on the idea. The more I thought, the more calm I became. I even started to laugh silently to myself. All that hokus pokus Justine had babbled to me coming from her sick mind had really started me off . . . but it was silly.

I beat on the pillow, as if beating on myself in a frustrated way as if to punish myself for acting so stupid. It seemed that I hadn't been sleeping two minutes, when the first rays of dawn were already in the room.

A turn in the direction of Laura, and seeing her empty bed, for a moment had me again apprehensive. Then a second later, in she came with a tray of coffee, a big smile on her face.

"Good morning, sunshine", she smiled, "better get up. This place needs a lot of work done to it, and it's not going to do itself."

She sat down by me, poured the coffee. I kissed her, and she put her warm arms around me. Obviously she was not the least bit effected by the gloomy house. I would be darned if I would spoil this picture of loveliness with any more morbid ideas, so I drank my coffee, and arose.

By the time I had shaved, and dressed, Laura was already puttering around the house. I bounded down the stairs ala Douglas Fairbanks and with a new attitude threw open the door to let the air in . . . "I'm glad you have such energy . . . it'll be useful in cleaning up this place. No wonder the rats found it to their liking . . . it's filthy . . . "

The way she was taking the obvious, was wonderful. There aren't many 20th century girls one could take to a "moseleum" and say . . . "okay honey . . . this is it!" Within a few moments one might find one's self talking to one's self. Laura . . . she was a woman. A woman who had been used to very little, and could make the most of nothing. To her the house was still the mansion it really was and had been. To her it was a castle, and we the king and queen. She had not known it as I. She had no memories of evil, hatred and cruelty as I. To her it was home, and through her I would see it in a new perspective.

As she went from piece of furniture to piece of furniture, I could see the delight on her face, as with the removal of the dust, the expensive and indeed luxurious items, did represent beauty in styling and craftmanship almost forgotten by the modern methods of mass production.

As the place began to get cleaner and cleaner, it began to look rosier and rosier, even to me. By late afternoon, Laura and I had covered the living room, and the master bed room, and were busily working in the kitchen.

"After we get the whole place ship shape . . . let's throw a party . . . you know a house warming", was Laura's remark as she scoured the sink.

"I'm not very big for parties", I confessed, "but if it's really what you want."

"Yep", came the almost childlike reply from Laura. She then continued singing and whistling as she worked. She was without a doubt the happiest of women, and I was fast becoming pretty giggly myself.

That evening saw a peaceful change from the night before. We both collapsed into the huge sofa, and just breathed a sigh of relief that we had accomplished so much in such a short time. Laura looked tired, and after she fixed a cup of tea, she sat up yawning.

"I'll bet you don't know what you've forgotten, what I've forgotten as well?" she murmured.

"What?"

"We have no food in the house. Now I hate to be material, but I'm hungry, and I'm sure you are as well."

What she said was true. We had been nibbling on cookies all day, and hadn't taken time for lunch. If we had we would have remembered it sooner. As much as I hated to, I felt I should run down to the small all-purpose store, and see what I could dig up, until we could drive to town the following day. The store, was only about a mile down the road, where the town was over 30 miles away. Being tired and not wishing to leave Laura all by herself at night, I convinced her that Franks and Beans would do it.

The sun was just setting as I drove through the big iron gates and onto the small road that led to the main road. Still in a jovial mood, I reached the store, and was happy to find it still open. Hurriedly I gathered together a few things, paid the lone attendant, and jumped back into the car.

The sun was completely gone, as I neared the house again, and the night was clear, with not a cloud in the sky. The stars looked down and there was an air of peace. Even the house looked good to me, as I neared it, silhouetted in the moonlight. Just proving a theory that a house is not a home, until there's something in it to make it such. That something was love, and Laura; one and the same.

I entered the living room, again like a Fairbanks or Flynn, and was quick to notice it was empty. The magazine Laura had been reading was on the sofa, half opened. I placed the groceries down in the kitchen, and proceeded to the bedroom. I felt I knew what had happened, and as I gazed in I found I was right. There as peaceful as a kitten was Laura . . . sleeping like a baby, not to coin a phrase. I decided not to wake her, since it had been obvious to me that she was dead tired. The franks and beans could wait, what's more I wasn't all that awake either. I figured I might just as well follow her suggestion and hop into the hay.

Tonight I would get a good sleep. No more boogeymen to bother me. I laid there for a few moments, and then as I began to drift off, I felt Laura tossing about. I climbed from the bed and sat by her. She was in a sleep, but a troubled sleep. I shook her, and she woke with a start.

"Darling, it's alright . . . it's alright," I tried to bring her around.

She was so tired, all she could mutter was . . . "What time is it?"

Realizing she could care less, I answered . . . "around 10:30."

With that, and evidently the sound of my voice, she returned to sleep.

Again I jumped back onto the bed, and covered myself. She had awakened me at the time one should not be awakened . . . that last precious moment between reality and dreams. I had to light a cigarette, not as sleepy as before, and just lay there, still in a happy frame of mind.

As I took a deep puff, and watched the smoke trails upward toward the ceiling, I heard the muffled sound of laughing coming from Laura's bed. Without even looking I felt that her nightmare had now turned into a comedy. I finally reluctantly looked toward her . . . The cigarette fell from my mouth. My heart raced a million miles a minute . . .

There was Laura . . . staring at me . . . laughing . . . a cold laugh. Not the warm giggle of the afternoon, but a cold sinister laugh . . . Her eyes were red with hate . . . saliva drooled from her month . . . the laugh came from deep within her throat . . .

I backed off the bed in shock . . . The figure glared at me . . . My sweet Laura . . . my warm Laura . . . but no! Even with my limited education in matters of this nature I knew it wasn't Laura . . .

"The sun is gone, my beloved Raymond . . . darling brother . . . and it won't be back for 8 hours . . . dear Raymond . . . my murderer . . . 8 long hours . . . "

CONTINUED NEXT ISSUE

NOW * * * IS THE TIME! TO JOIN.....

INCAS

INTERNATIONAL COMIC ART SOCIETY

DEVELOPED FOR THE SERIOUS STUDY AND HISTORIC EVALUATION OF COMICS AS AN AESTHETIC FORM OF GRAPHIC ART.

AND...

THE CARTOONIST MAGAZINE OF COMIC: ART, BIOGRAPHIES, HISTORY, ORIGINS, ARTICLES, MOVIES & MORE!

Only: $4.50 6 big issues
OR 75¢ FOR SAMPLE COPY

SEND TO: I·N·C·A·S P.O.BOX 1281 DEPT. M.
HOLLYWOOD, CALIF. 90028

NAME _____

ADDRESS _____

CITY _____ STATE _____

BATMAN POSTER

CAMP IN WITH THIS FULL COLOR 27" x 40" POSTER. ADD IT TO YOUR COLLECTION.

ONLY $1.00 EACH POST PAID

SEND CASH, CHECK, OR MONEY ORDER TO PRENTICE ENTERPRISES DEPT. T – TODAY! 8560 SUNSET BLVD., LOS ANGELES 69, CALIF.

NAME_____

STREET_____

CITY_____

STATE_____ ZIP_____

PROFESSIONAL BALD CAP

USED BY REAL HOLLYWOOD MAKEUP MEN

The Don Post Bald Cap can be used for bald effect, oriental (covers eyebrows completely if left untrimmed) grotesque effects (ear covering, etc.) and many other uses—only $1.50—send cash, check or money order—today to:

SEND CASH, CHECK OR MONEY ORDER TODAY

PRENTICE ENTERPRISES
SUITE 704 — 8560 SUNSET
HOLLYWOOD, CALIF. 90069

YOUR NAME _____

ADDRESS _____

CITY _____ STATE _____

Don Post

© 1964 Universal Pictures Co., Inc.

MONSTERS

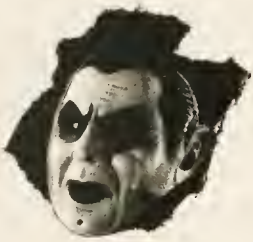
PHANTOM OF THE OPERA

"OVER THE HEAD"
RUBBER MASKS

FRANKENSTEIN'S MONSTER

THE WOLFMAN

THE MUMMY



COUNT DRACULA

$4.95

ABOVE MASKS ARE MADE OF EXTRA HEAVY LATEX RUBBER

Full faced and flexible. Fits loosely on all faces, goes on over the top of the head. Very realistic — a barrel of fun
Send $4.95 plus 25¢ postage and handling today for your mask to:

PRENTICE ENTERPRISES
8560 Sunset Blvd., Suite 704 Hollywood 90069, California

NEW!
FIRST TIME ON RECORDS!
LISTEN TO THIS SPINE-TINGLING STORY AS TOLD BY CHRISTOPHER LEE

FREE
BALLANTINE BOOKS
COMIC TREATMENT
OF DRACULA . . .

2 LONG PLAYING RECORDS
$4.50 INCLUDES POSTAGE & MAILING

SEND CASH, CHECK, OR MONEY ORDER TO
PRENTICE ENTERPRISES — TODAY!
8560 SUNSET BLVD., LOS ANGELES 69, CALIF.

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

THIS ALBUM CONTAINS TWO 12" LP RECORDS - OVER ONE HOUR OF THRILLING, CHILLING DRAMA

Stamford

$3.98

AN ADAPTATION, WITH MUSIC AND SOUND, OF

THE ORIGINAL, CLASSIC STORY

DRACULA

PORTRAYED BY THE INTERNATIONALLY-FAMOUS ACTOR

CHRISTOPHER LEE

STAR OF THE MOTION PICTURE "DRACULA--PRINCE OF DARKNESS"

A Seven Arts - Hammer Production, distributed by Twentieth Century Fox

LOCK THE DOOR-
PULL THE DRAPES

HEAR FOR THE FIRST TIME ON RECORDS THE CLASSIC TALE OF DRACULA, AS ONLY CHRISTOPHER LEE COULD RELATE IT ON THIS EXCITING TWO RECORD SET! INCLUDED FREE WITH YOUR RECORDS WILL BE THE BALLANTINE COMIC STRIP PAPER BACK, A 50c VALUE.

© UNIVERSAL PICTURES CO., INC.

MONSTER I-SCREAM™ SPOONS

12 for only $1.00

MUMMY

WOLF MAN

FIGURES SHOWN ARE ACTUAL SIZE

FRANKENSTEIN

CREATURE

FIGURES SHOWN ARE ACTUAL SIZE

FULL, THREE DIMENSIONAL FIGURES. FOR I-SCREAM SUNDAES, SODAS, FLOATS, PARFAITS AND ICED-TEAS. CREATE NEW DISHES-HERE ARE SOME SUGGESTIONS: DEEP CREEP SODA-FRIGHT FREEZE-DEAD MAN"S FLOAT-COOL GHOUL-SHRIEK SHAKE-AND OF COURSE I-SCREAM SUNDAES.

ONLY $1.00

SEND CASH, CHECK, OR MONEY ORDER TO PRENTICE ENTERPRISES DEPT. S – TODAY! 8560 SUNSET BLVD., LOS ANGELES 69, CALIF.

NAME_____

STREET_____

CITY_____

STATE_____ ZIP_____

IN COLOR

1966 MONSTER CALENDAR • HORRORFYING

HOLLYWOOD MONSTERS© UNIVERSAL PICTURES CO., INC.

FRANKENSTEIN • COUNT DRACULA
MR. HYDE • THE WOLFMAN • THE MUTANT
THE MOLEMAN • THE HUNCHBACK • THE
MUMMY • CREATURE FROM THE BLACK
LAGOON • THE MAD DOCTOR • THE
PHANTOM OF THE OPERA • THE GORRILA

ONLY $1.00 EACH POST PAID

SEND CASH, CHECK, OR MONEY ORDER TO
PRENTICE ENTERPRISES DEPT. T – TODAY!
8560 SUNSET BLVD., LOS ANGELES 69, CALIF.

NAME_____

STREET_____

CITY_____

STATE_____ ZIP_____

NOW AVAILABLE

In answer to the hundreds of collectors and fans throughout the world we are proud to be able to make available

THE FAMOUS & ORIGINAL

MONSTER COLLECTION

3066 North Marengo, Altadena, California

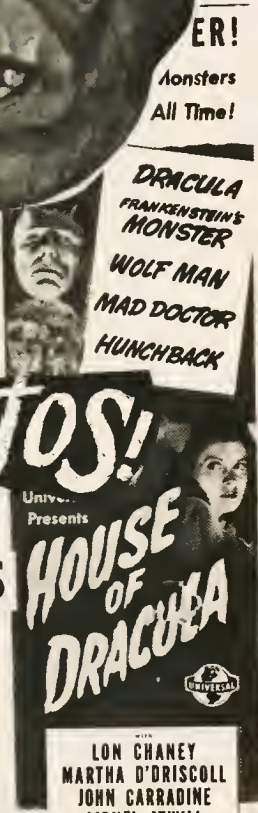
Original...."BATMAN"

Original.."FRANKENSTEIN"

Rare...Classic Serials !

Original.."JAMES BOND"

Monsters of yesterday!
Monsters of today!
Monsters of the future!



1500 PHOTOS!

POSTER and LOBBIES

YES! For all you monster, science-fiction, serial fantasy and comic-book-hero fans we think we may very well be the answer to your prayer. There are over 1500 8x10 stills, 500 full color posters, and 100's of 11x14 lobby cards on just the subjects you have looked elsewhere for, and have given up. Send 25¢ today in coin or stamps for our complete illustrated catalogue listing hundreds of titles and sizes of this rare material. P.S.-tell your western and old-time-movie fan friends we have what they want as well!

Coming

IN *MODERN* MONSTERS

THE INVISIBLE MAN
PURPLE MONSTER
KING KONG

amateur artist CONTEST

First Prize:::: A Greyhound Bus Round Trip To Hollywood.

Includes a: Tour of Universal Pictures Studios – Tour of Disneyland – Tour of Hollywood – and other goodies!

Second Prize: $50 Value Horror Chest of Goodies
Third Prize: $25 " " " " "
Next Twenty Five Honorable Mentions – 1 yr. of Modern Monsters Mag.

All winners paintings and art work will be printed in MM.

Contest closes Midnite Oct. 1, 1966–

Rules: contest open to amateurs only – our definition of amateurs is that the artist must not have had his work sold to the public or be considered a professional. Black ink drawings must be on art board 8 x 10 inches – paintings, especially those in color should be on canvas or on art board and may be 8 x 10 – 16 x 20 – or 24 x 30 inches. A one-half inch border should be left around your drawing. All drawings and paintings become the property of Modern Monsters Magazine and none can be returned. Be sure when mailing, that you properly enclose painting in cardboard so that no damage will result.

Winners will be announced on or before December 1, 1966. So come on all you guys and gals, let's get on with it, get out those brushes and pallets and let's see what you can do. Get your art class teachers and your friends to give you some ideas and inspiration. The subject you paint can be from the Monster film world, from science fiction films and from your own imagination. To those of you in art classes and your teacher helps you, please send in his or her name also, so that we may mention their name in Modern Monsters.

GO—GO—GO—GO—GO—GO

"We're Talkin' Serious"®
Bone
SWEET
HOT
Suckin'®
Mustard
NET WT. 12 oz. (841g)